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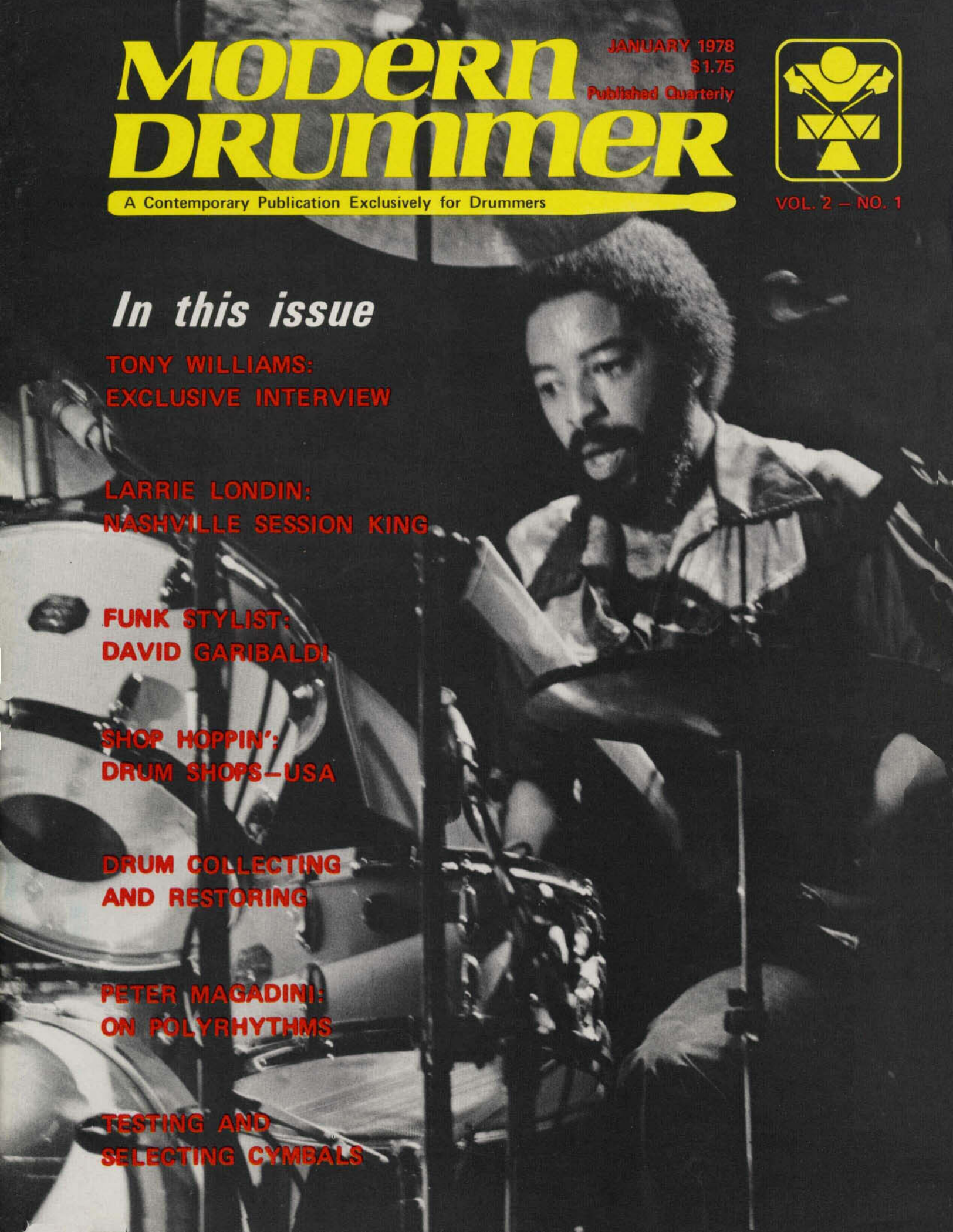

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DRUM COLLECTING
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PETER MAGADINI:
ON POLYRHYTHMS

TESTING AND
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Editor's Overview

If this months issue of MD feels a bit heavier, it's simply because we've enthusiastically expanded to 36 jam-packed pages with this, the premier issue of Volume Two. 1977 was an exhilarating year for the entire MD staff and as a result, we've formulated some sensational plans for this year, many of which we've already put in gear with this issue. Thanks, to all who've sent us literally hundreds of suggestions and creative ideas. We hear you.

On our cover this time around is the remarkable Mr. Tony Williams, perhaps one of the most progressive stylists in the entire evolution of jazz drumming. In contrast-though no less intriguing-is an inside glimpse at the world of Larrie Londin, one of Nashville's busiest studio drummers. One of many behind the scenes musical elite, Larry may very well be one of the most recorded drummers in the world, today. For 'funk freaks', ex-Tower of Power rhythmic force David Garibaldi has some candid reflections on his career and his distinctive brand of percussive artistry.

The drum shops of America. A highly specialized network of retail and service operations catering to drummers only. Who are they? Where are they, and what do they offer? We'll be visiting drum shops in some of the nations major cities this year, talking to the people in charge, and reporting on our findings. We call this new editorial entry, *Shop Hoppin'*.

Old drums and catalogs, restoration techniques and collecting represents another area we'll be examining closely this year. Drum buffs in search of new and rewarding hobbies shouldn't miss Ray Benjamin's, *Finding and Restoring Relic Drums,* the first in a series of articles on an uncommon, yet truly fascinating pastime.

Our column line-up for January is as wide and diversified as usual, ranging from descriptive examples of funk rhythms, and Peter Magadini on polyrhythms, to advice for the college bound percussionist, a Tony Williams solo transcription, and an eye-opening insight on show charts, by Shelly Elias. We've also got humor for the club date drummer, how to test and select cymbals, a batch of book reviews and . . . well, really a great deal more.

Enough said. Enjoy.

EDITOR

JANUARY 1978 • VOL. 2 NO. 1

MODERN DRUMMER

A CONTEMPORARY PUBLICATION EXCLUSIVELY FOR DRUMMERS

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READERS PLATFORM

I have enjoyed reading your new magazine, and may I congratulate the founders for a much needed news and educational enterprise. Two of my former students, Duanne Thamm and Louie Bellson have articles in your first edition, along with the memorium to Bob Tilles who was one of my teachers for over twenty years at my school. I'm always highly honored to see and read about my former students. If I can assist you in any way, please advise. Now 86 and retired from playing since 1960, I still keep active by attending everything from symphony to rock concerts. May I wish you the very best in every way in the publishing of MD.

ROY KNAPP
CHICAGO, ILL.

To Mr. Knapp, truly the dean of percussion instructors, we extend our deepest and warmest thanks for the very kind words.

ED.

I'd like to see more articles on rudiments. Many drummers get turned off when rudiments are mentioned, but rudiments have changed. Rudimental drummers are using the more difficult Swiss rudiments, back-sticking, one-handed rolls, etc. Most jazz drummers don't realize the importance of rudiments which aid in giving the drummer speed, power and control - traits inherent in all the great drummers. The fact that you can play rudiments doesn't automatically make you a good jazz drummer, but it does get you off to a good start.

GLEN A. BUSH
CLEARWATER, FLORIDA

I would like to comment on the remarks made by Phil Ehart of *Kansas* (Ehart Energy-MD-No. 3, July 77) at the conclusion of the interview regarding "making it". Let me ask Mr. Ehart why we play. To "make it", or because we love music and drumming? I, for one, play because I love playing. "Making it" is secondary.

CHAD RACER
COLUMBUS, OHIO

Musicians, I believe, have always had a tougher job than most in terms of trying to preserve their integrity and identity in the face of social and financial constraints. For example, the confirmed "jazzer" may have to confine his aspirations to the basement, while earning the bulk of his income at a regular job. The prescription for this ailment is knowledge and Modern Drummer helps to fill that order in that it helps define the drummer and his craft. Dogmatic approaches never serve for the advancement of knowledge unless they are seen in conjunction with the spirit of open criticism and dissidence. Thus, the opinionated Mr. Rich is tempered with the amenable Mr. Bellson. Similarly, the rocker is contrasted with the jazzer, and the latin drummer with the show drummer; at this point, readers begin to see viable alternatives and the shackles of ignorance are shaken off. The greatest benefit of MD will be for those whose circumstances do not permit them access to the thoughts and styles of other drummers. The beginner in a small town, the hobby-drummer, the drummer whose road work allows him little time to reflect on his art....all will profit.

T. BRUCE WITTET
OTTAWA, ONTARIO, CANADA

A topic which arises everytime drummers talk equipment is, "how do I get that full, rich, deep sound out of my drums?" The problem is this: Many drummers start with a standard set-up of small drum sizes (5" x 14", 8" x 12", 9" x 12", 16" x 16", 14" x 20") and expect to extract a clear, deep sound by tuning the heads lower, while in reality they are only producing a flimsy, dead sounding drum which is susceptible to head breakage and is uncomfortable to play because it lacks bounce. The solution? Use larger drum sizes. Larger drums will sound lower to begin with, and you will achieve a rich sound by tuning them evenly and with medium tension. You'll be much happier with the sound and the drums will be more comfortable to play. Tuning a small drum lower than normal is comparable to putting a tuba mouthpiece on a trumpet to get a low sound. The instrument just isn't made for that purpose.

JOHNFRONDELLI
JACKSON HEIGHTS, N. Y.

Thanks for a fine magazine. I consider it to be a professional journal, a newsletter, and a home correspondence course all wrapped into one attractive package. I'm of the opinion that "reader input" is vital to the life of a publication such as MD. I hope the following suggestions might be of some value to you. 1) Perhaps MD could set up an ASK THE DRUMMER column, a vehicle by which readers could submit specific questions to the drummer of their choice. 2) A special feature on brush playing. 3) A story on the art of cymbal making. 4) A special feature on cleaning cymbals including best polishes, applicators and methodology. 5) Miking drums, including a discussion of types of mikes, transducers, sound reinforcement systems, etc. 6) How about a "consumer report" type feature in which specific items (sticks, heads, pedals, lugs, etc.) might be tested and rated.

TIMOTHY A. KECK
SPARTANBURG, S. C.

Thank you Tim for some fine suggestions, several of which are already in the works. Come on readers - let's have more of this kind of thing. We want to hear from all of you.

ED.

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A FEW HIGHLIGHTS . . . .

From April's Issue of

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* JACK DEJOHNETTE
* MEL LEWIS
* INSIDE: CAPPELLA DRUM STICKS
* THE ELECTRONIC REVOLUTION

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. . . . AND IN THE MONTHS TO COME . . . .

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IT'S QUESTIONABLE

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by JIM PIEKARCZYK

Q. I am looking for a drum and bugle corps book which will keep me up to date with what's happening. I have found the W.F.L. Drum Corps Manual helpful, but I'm looking for something more advanced.

G.A.
HONOLULU, HAWAII

A. *Information on Drum and Bugle Corps can be obtained from Marching Bands of America, P. O. Box 97, Elk Grove Village, Illinois 60007. Or, write to Drum Corps News, 899 Boylston Street, Boston, Mass. 02115. DCN is a bi-weekly publication.*

Q. I would like the address for the Roy C. Knapp School of Percussion, and the Midwestern Conservatory of Music.

I.C.
SKOHEGAN,ME

A. *The Midwestern Conservatory of Music is no longer in session. It dissolved in 1955. The Roy C. Knapp School of Percussion, however, remained open as a private school until 1966. If you would like to write to Mr. Knapp for a particular question, his address is 40 East Oak Street, Chicago, Illinois 60635.*

Q. I would like to know where I can get a copy of Forrest Clark's *Encyclopedia for the Snare Drum,* that was mentioned in the Teachers Forum column in the July issue of Modern Drummer.

J.S.
RENO,NEV.

A. *Forrest Clark's* Encyclopedia for the Snare Drum *can be obtained from Franks Drum Shop, Inc., 226 So. Wabash Ave., Chicago, Illinois 60604.*

Q. I have a single bass drum set-up and I wish to improve my speed and overall sensitivity. Can you suggest some books to use?

R.S.
FULLERTON,CA.

A. *Sensitivity is one of the most difficult things to develop in performance. This only seems to come with a great deal of concentrated practice. I would like to suggest working in Ted Reed's Syncopation book for the Snare Drum. Play the exercises with your bass drum, working with a metronome at different tempos, and apply dynamics along with various placements of accents.*

Q. I have been playing drum set for the past 15 years and want to attend school. What are some good Colleges for percussion and how does one choose?

D.S.
SALEM, N. J.

A. *First, be sure to choose a school that puts emphasis on the kind of percussion playing you're most interested in. Some schools offer percussion, and not drum set instruction. Let this be a key factor in choosing since you are a drum set player. Secondly, write the admissions office of several Universities for a current catalog. Most of all, try to spend a couple of days at the school you 're considering. This will give you a chance to see the facilities, take in a concert, and perhaps talk with the students. See Modern Drummer Vol. 1, No. 3 On the Ontario College of Percussion.*

Q. Do I need to read music to be a successful Jazz/Rock drummer. If so, where do I start?

F.V.
TAMPA, FL.

A. *Sure do! You should begin with the guidance of a competent teacher, and discipline yourself to a regular practice routine.*

Q. I'm left-handed and have extreme difficulty in reading and playing. When I get done switching my book from right to left-handed, I'm a total mess. Do you think I should switch to playing right-handed?

C.B.
OLD LYME, CONN.

A. *Play left-handed. Things will work much faster for you. I personally feel it is wrong to force a "lefty" to play right-handed for the sake of conformity. If you 're having problems reading the right-handed notation - try transcribing the music for your left-handed set-up. This will enhance your writing skills, and at the same time add to your reading power.*

Q. Can you supply me with the address to Frank Ippolito's Percussion Center in New York?

P.E.
NORWAY

A. *Frank Ippolito's Percussion Center, Inc., 151 West 46th Street, New York City, New York.*

Q. I have a Billy Gladstone wood snare drum and can't get a bright punch out of it. I play all types of music, and I've tried different tensions with the heads. Can you help me?

K.R.
GREENWICH, CONN.

A. *A good wooden snare drum will produce a warm resonant tone, which is good for big band, jazz, and small combo playing. If it's a truly "bright" sound you 're after - try any good quality metal or fiberglass snare drum. I would also suggest having two snare drums if you 're involved in all styles of playing.*

Q. I was in Las Vegas last year and saw the Wayne Newton show. The drummer had large, see-thru shields on each side of his drum set-up. Can you please explain what they're for, and what material the shields are made of?

M.N.
BATON ROUGE, LA.

A. *The shields are made from plexiglas and help to project the sound forward. They also control the volume on stage, between all the other sections.*

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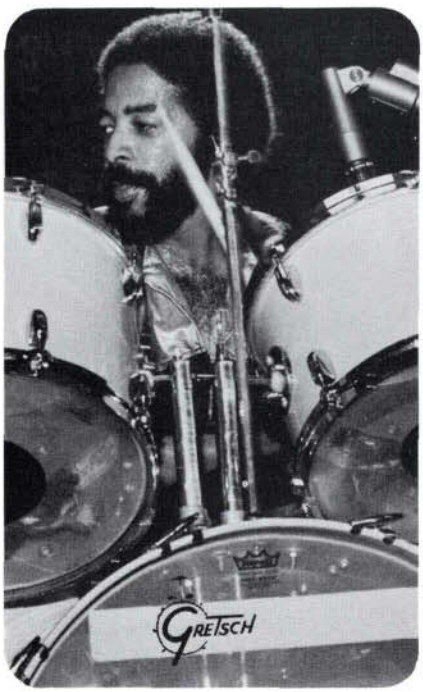
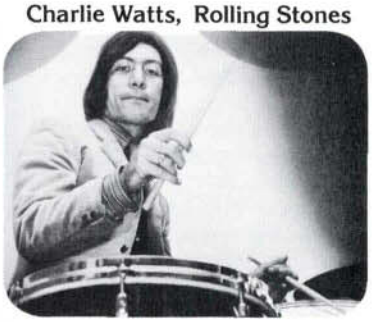


Tony Williams

Charlie Watts, Rolling Stones



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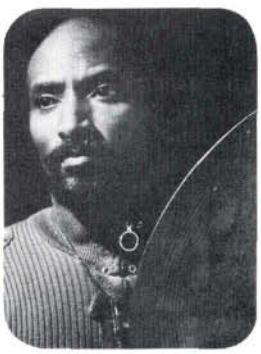

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TONY WILLIAMS

by ARAN WALD

Just what is a Tony Williams? Many of his admirers have described his style as "free", "he doesn't really play rudimental things", "he's loose", "there's something out of the ordinary about what he does", "it's different." If those descriptions don't tell you what a Tony Williams is, permit me to drop a few names on you: Alan Dawson, Herbie Hancock, Jackie McLean, John McLaughlin, Larry Young and Miles Davis.

Dawson was Anthony Williams' first teacher when Tony was nine, having moved to Boston from his native Chicago. Early gigs with Jackie McLean led him to the infamous Miles Davis Quintet of the early sixties, which included Herbie Hancock, Ron Carter and Wayne Shorter.

John McLaughlin was a Davis "muse", as was Larry Young; add Tony, and you had the first *Lifetime,* the threesomes group name from the title track of an album. There were other major jazz figures criss-crossing Tony's comet-like tail. When Columbia records had the idea of reuniting that famous Miles Davis group for a Newport Jazz Festival in New York in 1976, Tony, Herbie, Ron and Wayne made it, but fearless leader did not. Freddie Hubbard - probably the major trumpet voice on the scene at the moment - replaced Miles. The quintet - dubbed V.S.O.P. (Very Special Onetime Performance) - was born. A double pocket LP came of the NJF gig; a reprise tour was organized and a second LP recorded.

Now residing in the Bay area of San Francisco, Tony is currently in the studio polishing up the group he fronts in preparation for a new album. In the meantime, he tours for short spurts within a short radius of his home, "to give the group some work, and make them more self-assured when we get into the studio."

The interview was done during a casual long distance hook-up between the coasts. It was an "I've got all afternoon" affair, with no ego infringements whatsoever.

WALD: Let's start from right now, the new record and the new group.

WILLIAMS: We haven't gone into the studio yet. We've played some local dates around the coast. At the moment we have Gerry Mule and Mike Hoffman on guitars, Paul Potyen keyboards, and Mike Formanek, bass. We play some of the tunes from *Million Dollar Legs,* some from the *Believe It* album; we're even playing one song from *Ego.*

WALD: Why the west coast as home base?

WILLIAMS: I'm on the west coast to enjoy it. It's a personal move, having lived in New York for fourteen years. I've never really lived anywhere else on my own. I lived at home until I was sixteen. New York was my first and only stop. It's not like I'm running away from New York; I love it. It's just that I thought it was time for a change. I chose San Francisco because it has seasons, and I like the changes. I always like changes.

WALD: You've been playing drums since you were . . .

WILLIAMS: Nine.

WALD: What was your first set of drums like?

WILLIAMS: An old Radio King set. It consisted of a very large bass drum, 28 or 30 inches, and a 16" tom that was mounted on the bass. It was a very old type of set, probably made in the early forties. There was also a snare and a hi-hat. The hi-hat cymbals were almost all bell. The bell used up more space than the flat section. They were only about 12 or 13 inches, with this huge bell - about nine inches. I got rid of those pretty quickly.

WALD: When did you move up to the big time sets?

WILLIAMS: I had the Radio Kings for about three years. My father had bought them for me. I got my first job at eleven or twelve years old, and it paid pretty well - for a kid. Thirty dollars for three nights work, and steady work, too. I saved twenty dollars of each weeks pay, and with the help of my mother, I bought my first Gretsch set.

WALD: The start of a long association, right?

WILLIAMS: Yes, right from the beginning. I was working at a club in Cambridge, Massachusetts and I bought a silver sparkle set, the exact same outfit that Max played. I haven't played anything other than Gretsch since.

WALD: Have you ever had formal lessons?

WILLIAMS: After about four or five years on my own, I took lessons with Alan Dawson. Private lessons. I never did play in school because there were no musical facilities in my high school. Now, this was Boston in the late 50's, remember? Before the riots. The trouble there now - due to busing - was even heavier then. Consequently, I didn't play in school. I'll tell you though; I played drums outside of school all the time. I left high school to play drums. I started playing around Boston and became house drummer with a trio. We'd work with the guest artists coming in from out of town; famous players. Jackie McLean came through, and he liked the way I played. He asked me to go to New York with him, and well, you know the rest.

WALD: That must have been heavy training; cutting shows for all those people.

WILLIAMS: Yes, it was rough. But you got to play for a lot of different acts. I guess it's somewhat like studio playing in that regard.

WALD: Who were you listening to in those years?

WILLIAMS: I was listening to Miles, the Jazz Messengers, Trane, Rollins.

WALD: All those Prestige and Blue Notes . . .

WILLIAMS: . . and the Riversides.

WALD: Did all those horn players have much of an influence on you?

WILLIAMS: Sure, of course. Miles was a big influence, years before I went with him. But I was also listening to classical music and living the life of a teenager, and that included the rock 'n' roll of the day. The Clovers, Drifters, Dion and the Belmonts. That was all going on in my regular life.

WALD: What about drummers?

WILLIAMS: There was a lot going on at the time. You still had the bop drummers around; Roach, Blakey, Kenny Clarke, as well as the rock drummers with their heavy-handed beats. I first started listening to drummers around

Boston. There was a guy named Baggie - I've forgotten his last name. He didn't have any, what you'd call technique, but he had such a great feeling. He made anything sound good. Then, of course, there was Alan Dawson. He's so exact - so precise.

WALD: Where did you get the harmonic training you have to write the tunes you do?

WILLIAMS. I play piano. I decided I wanted piano lessons around 1965, after I had made two albums, *Lifetime* and *Spring,* on Blue Note. I knew what I could do without knowledge of the piano and I wondered what I could do with some harmony and theory, knowledge of chords, you know. It was a progression I felt I needed and I studied privately for two years. I don't write on the piano, though. I try to avoid that. Right now I'm writing out sketches and bringing them to the group. It's not a formal procedure. I'm also doing head charts, developing them until I find a way of writing that suits me. I have a teacher now for orchestration. This way, I can write out whatever I'm asked to. Right now, I bring the sketch to rehearsal, work it out with the group, and rewrite it afterwards.

WALD: Who, of the musicians you've worked with, do you feel you learned the most from?

WILLIAMS: That's strange, because there are different categories. I've learned from bass players, horn players, probably the most from bass players. Drummers have to work closely with bassists, and I've been trying to understand bass players. Ron Carter, Gary Peacock, Richard Davis, Jack Bruce. I also learned a lot from Wayne Shorter, Sam Rivers, Cecil Taylor. To work with Cecil and to see what it was I could do for him . . that's what I mean. To be able to apply yourself to other people's trips. It's not just playing your instrument, getting off on how good you are alone. It's also seeing how well you can apply yourself to other people's music and how you can give them what they want. It's not always what you think is best, but rather what someone else might think is best.

WALD: Did you play with Miles during his Gil Evans days?

WILLIAMS: Oh yeah. We made some recordings that were never released. We played a concert in L. A. with the whole orchestra. I recorded with Gil on his last album, *There Comes A Time.*

WALD: What kind of a learning experience was that, a large orchestra?

WILLIAMS: I like big bands. I think I could push a big band on a steady basis and I'd like to try.

WALD: Do you still practice?

WILLIAMS: Not as much as I would like to, and used to. It's just that I spend so much time doing other things. When I was practicing every day, I was doing nothing else but that. I'd get up in the morning and not even bother getting dressed. I'd just move to the drums in my pajamas. I would be playing on the pad while I watched TV, and I'd go over another drummer's house and play with him. All drumming - all day. I practiced on the pad to develop my hands. I started reading when I began studying with Alan. I feel that my hands are the most important thing. But I also liked to practice for at least an hour on the drums . . No routines, no books.

"THE PHYSICAL AND EMOTIONAL FEELING OF PLAYING DRUMS IS WHAT I TEACH, THAT'S ALL. I DON'T WANT TO SUBJECT MYSELF TO DESCRIBING WHAT IT IS THAT I DO. I DON'T WANT TO TEACH ANYONE TO PLAY LIKE ME, BUT TO BE AS GOOD A DRUMMER AS YOU CAN."

WALD: How do you position your drums?

WILLIAMS: I like to place my drums and cymbals a fair distance away from me so that I can get a good healthy swing. If things are too close, it's rather stifling. There is a posture, but it's not necessarily sitting up straight. I try to have everything set up so that there's space to move and keep things evenly apart from each other. Your feet should be directly across from each other, rather than one in front of the other. I believe that whatever is going on around me physically, I'm going to feel emotionally. It's like having a paper cut. It's not something that's going to kill you, but you know it's there. You might be just a little bit irritable and not realize it. I have to be very relaxed and comfortable to play and sound relaxed. Very balanced . . that's the key word. If my environment is balanced, then I'm going to have a better chance at sounding balanced. I want to give myself as much of an opportunity of sounding that way as possible. So, I really believe in sitting and having my hands in a balanced position. My cymbals and drums are up, so I have to reach for them like the way a baseball player, golfer, or tennis player uses the full force of the arm. Some people feel that bringing things in closer will help you hit easier and therefore faster. That's cheating. And I'm not at all for it if I'm the one who's being cheated.

WALD: What is your full set-up? Does it vary?

WILLIAMS: No, it doesn't vary. Three floor toms, 14", 16" and 18", a 6 1/2" by 14" snare drum, and 13" and 14" toms mounted on a 24" bass drum. My cymbals are all K. Zildjian.

WALD: What about tuning?

WILLIAMS: I don't want to be conscious of tuning my drums. They're all in sort of a resonant pitch. I tune them so they'll sound good together in a group. I don't vary the pitch for different groups either. My bass is completely loose, while the other drums are tight. I'm really just interested in a good sound. Now, if we had drums that were made by craftsmen rather than machine, it would be different. I mean, let's face it, drums are not made like acoustic basses or violins. They're made by big machines. I believe, I can get a good sound out of any drum. Just give me half an hour and I'll get a good sound . . with any equipment, any snares, any heads, whatever.

WALD: Any preferences in heads and sticks?

WILLIAMS: I use Remo heads and therearetwoonallmydrums.Ialso preferwooddrums.I'mnotespecially fond of plastic. I can play them, but I'd rather not. I do like plastic heads though. Calf is so vulnerable to the weather. Every time I played outdoors, I found myself tuning the things. You put a calf head set on a plane and it gets cold in those cargo compartments. The heads go up and down, tight and loose. Too many changes with calf.

"IT'S NOT JUST PLAYING YOUR INSTRUMENT, GETTING OFF ON HOW GOOD YOU ARE ALONE. IT'S ALSO SEEING HOW WELL YOU CAN APPLY YOURSELF TO OTHER PEOPLE'S MUSIC AND HOW YOU CAN GIVE THEM WHAT THEY WANT. IT'S NOT ALWAYS WHAT YOU THINK IS BEST, BUT RATHER WHAT SOMEONE ELSE MIGHT THINK IS BEST."

WALD: Isn't there a problem in playing with brushes on plastic heads?

WILLIAMS: That's true. The clear calf heads do have a good grain to them, and that's what you need for brushwork. I use the CS heads with the black dot, and they have no grain. They're less

(continued on page 17)

SHOP HOPPIN'

by ROB COOK

The Drum Shop

Dearborn Heights, Michigan

A drum shop is many things to many people. For the young drum student, it's a place to take lessons, and to observe and explore the wealth of percussive gear related to a new and exciting world, For the local semi-pro, it's a place to browse, to talk with other drummers and keep abreast of the latest paraphernalia forever emerging from the manufacturer's fertile brain. To the pro on the road, it's often an absolute life saver for reconciling the inevitable unexpected equipment problem. It's here where he can meet and rap with others who share the same interest during otherwise dull daytime hours.

With this in mind, MD will be presenting on occasion, a profile - an inside look at some of these distinctive American institutions. The large and small shops scattered throughout cities across the country, and dedicated to servicing the highly specialized needs of you, the drummer. In this, and subsequent reports, MD will be saluting this stalwart legion of merchants - the front line people if you will. We invite you to come 'Shop Hoppin ' with us.

"If my dad could see this place today . . I'm sure the buttons would pop right off his chest", says George Hamilton, Jr., referring to 'THE DRUM SHOP', one of America's first shops, now housed in a 5,000 square foot freestanding building at Ford Road and Telegraph, in Dearborn Heights, Michigan.

George Hamilton, Sr., began his 55 year active drumming career in 1915. His professional experience included virtually every conceivable type of work: silent pictures, vaudeville, burlesque, musical comedy, ballet, concert band, circus, radio, and recording. His frustrations at not being able to purchase replacement parts for percussion instruments and accessories finally culminated in 1945 as he was ending 8 years as chief percussionist with WWJ Radio in Detroit. Hamilton and his early partner Irv Wilkie opened shop at an upstairs location at 1429 Broadway in Detroit in 1946, as one of only five shops in the nation devoted exclusively to percussion. The shop- was mainly service oriented; it was the largest percussion repair facility in the country, loaded with machinery such as a lathe, drill press, buffers and grinders, and power saws.

George, Jr., had already been playing for seven seasons when his dad decided to open the shop. He resisted the urge to go on the road, and attended Wayne State University, graduated with a business degree, and settled into a teaching position. George, Sr., died in 1964, not knowing what would become of the business he had nurtured through the years. He made it clear that his son was free to make the decisions, a responsibility George shouldered competently, hiring a manager to operate the business. Fate intervened when the manager broke his leg and George's superintend ent denied his request for a leave of absence; he resigned his teaching pos to become the full time proprietor of THE DRUM SHOP.

George became more involved with performing again, and found that a con venient alternative to closing shop while he played matinees was to put Danny Ballas to work. Danny was spending most of his time hanging around the shop, anyhow. Danny has stayed on, and has been a full time part of the staff for eight years now. George's attractive wife, Ann, has also been a full time member of the crew for the last three years, taking care of all the ordering.

In April of 1974, the business moved to a building that George never thought he'd be able to grow into - a building that is already bulging at the seams. Since the move, the sales of outfits have increased greatly, though the service and repair functions are still the mainstay of the business. Some of George, Sr's original equipment is still being used in the spacious and well-equipped repair department.

Today, THE DRUM SHOP is a full service percussion operation. The shop handles Premier, Pearl, Slingerland and Ludwig drums, and stocks a full supply of accessory items. Along with a wide assortment of sticks, Remo heads and Latin Percussion instruments, George's thriving shop also offers the drummer a full line of Zildjian, Paiste and Camber cymbals. A diversified selection of drum method books and solos are also available for browsing.

The shop's staff of four teachers-instruct in all phases of drumming, including mallet percussion and latin percussion, and handle over 100 students per week. In addition to sales, repairs, and lessons, there is the rental business. Many schools, churches, and traveling shows depend on the shop for the rental of chimes, timpani, etc.

The shop has also recently begun to offer clinics featuring some of the leading drumming artists in the country. But that's not the only time one might have the good fortune of brushing elbows with a pro at THE DRUM SHOP. Louie Bellson, Earl Palmer, Kenny Clare, Shelly Manne and Bernard Purdie are just a few of the numerous players who've been known to drop in during their cross-country travels.

We have to agree - if George Hamilton, Sr., could see the shop today, those buttons would certainly be flying.

Danny Ballas (left) and George Hamilton, Jr., amidst a mass of drummers supplies.

A small sampling of the wide selection of top name outfits.

Shelves and counters overflowing with drummers accessory items.

One corner of the repair department where all types of major and minor repair work is aptly handled.

Latin-American percussion section.

Trap cases piled to the ceiling fill this area, which also acts as a great relaxation spot for rapping drummers.

The editors are proud and honored to announce the addition of

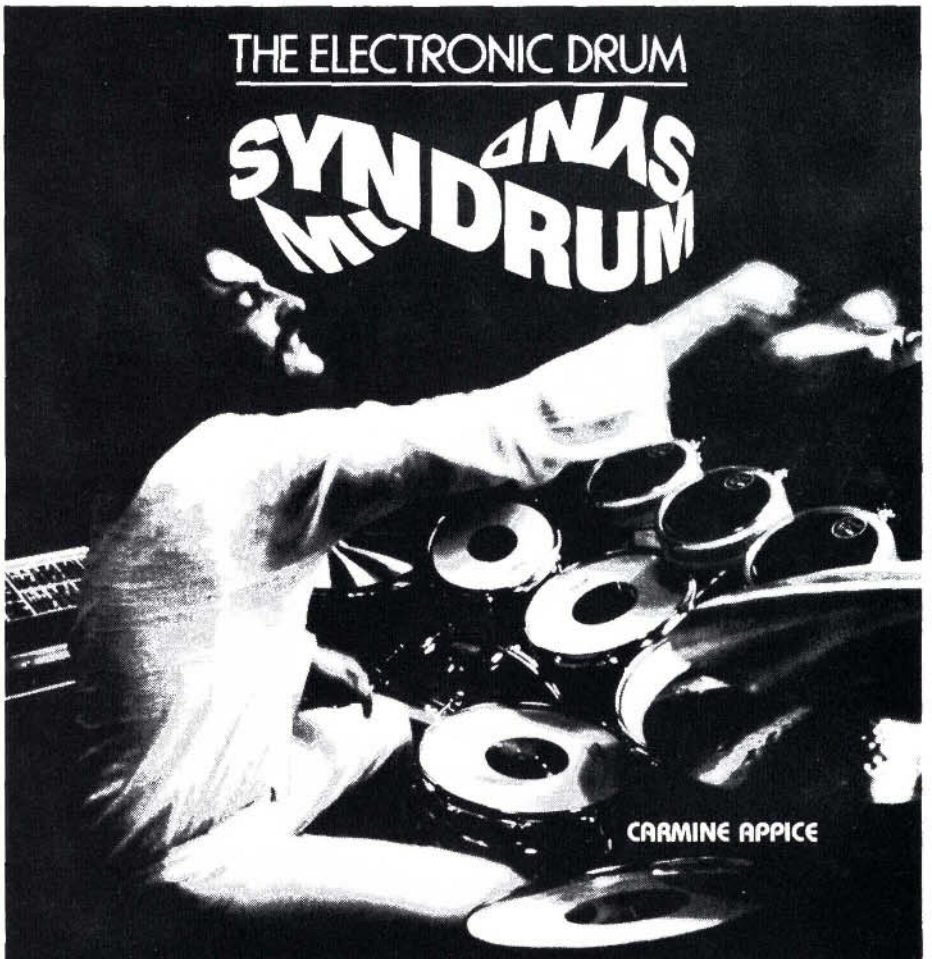
RANDY HESS

to the Modern Drummer Magazine Advisory Board, as Advisor on Electronic Percussion. Our thanks.

EDITORS

THE ELECTRONIC DRUM

SYNDRUM



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LARRIE LONDIN:

Nashville USA - a virtual beehive of recording activity. Literally tons of recorded music pour from its boundaries each and every year. The mainstay of this fast paced, multi-million dollar musical mecca is the recording session musician, and drummer Larrie Londin is one of the busiest of the unsung musical heroes in the industry; rated as one of the most in demand session drummers of the elite Nashville studio scene. Larrie may well be one of the most recorded drummers in all music, heard by every person who's ever listened to any form of popular music.

A heavy-set, yet gentle and personable man, Larrie at age 34, has made more than a comfortable living sitting confidently behind his multiple tom, double bass drum set-up, backing a mind boggling array of musical personalities; Boots Randolph, Chet Atkins. Jerry Reed, Glen Campbell, Perry Como, Elvis Presley, Mac Davis, Trini Lopez, Johnny Mathis, Roy Clark, Eddy Arnold, Isaac Hayes, Howard Roberts, Olivia Newton-John, Mel Tilles and Bobby Goldsboro to name a few. He's performed on the Dinah Shore, Glen Campbell, Merv Griffin, Johnny Carson, Tony Orlando and Captain & Tennille TV shows, and his articulate rhythmic pulsations have been heard by anyone who's ever turned on a radio or TV via the catchy commercial jingles of Double Mint Gum, Coke, Pepsi, Dr. Pepper, Pizza Hut, Ford, Mercury, Colgate and Kentucky Fried Chicken.

Catching Larrie in a moment of musical inactivity is no easy task, yet Joe Buerger - MD's correspondent in St. Louis - managed to slow him down long enough to get our story immediately following an informative three hour drum clinic for Pearl Drums at the Fred Pierce Studio Drum Shop in St. Louis.

Larrie Londin is one of the most proficient professionals on the music scene today; a drummer who has truly learned the importance of versatility and restraint, earning himself the title of undisputed Nashville session king.

MD: HOW DOES THE LARRIE LONDIN STORY BEGIN?

LL: Well, I was born in Norfolk, Virginia in 1943, but I was raised in Miami, Florida until I was fifteen. At fifteen, I went on the road with a group called the *"Tornadoes"*. Out of the *"Tornadoes"* came a group known as the *"Headliners"*. We were artists and studio staff players for Motown in Detroit, and a lounge act working opposite Louie Prima, "Gaylord and the Holidays", and people who were real big in Nevada at the time. From the Motown thing, we tried to get records out.

When the group was formed, I played guitar. My brother told me what a bad guitar player I was, and said I had to do something else. I liked drums, so I started playing them. The guitar player in the group was also a drummer, and he showed me where to kick the band. The more involved I got, the more practicing and listening I did. We worked many resort areas, along with sessions for Motown.

MD: WHO WAS YOUR EARLIEST DRUMMING INFLUENCE?

LL: The first drum clinic I ever attended was a Gene Krupa clinic. He gave such a great, great clinic. Naturally, he played his famous, *"Sing, Sing, Sing"* tom-tom solo. But then, he went into a thing I still can't do to this day. He played his hi-hat and his ride at the same tempo, then he played a paradiddle between his left hand and bass drum very slow and open while the time stayed the same on his ride cymbal and hi-hat. He would gradually speed up the paradiddle until it surpassed the time on the ride cymbal, and then he'd slow the paradiddle back down. He played the paradiddle between his hand and foot as fast as you or I would with our hands. Everyone went crazy and ran to him for his autograph. Here was this distinguished looking man, salt and pepper hair, immaculate suit, talking to all those people. All I could do was sit there. I couldn't believe I actually got to see the man. Eventually, I got to meet and talk with him. He was such a great, great man! Gene Krupa was the man who pushed me over the edge! I knew what I had to do. There was nothing else for me.

MD: WHO WERE SOME OF YOUR OTHER INFLUENCES BESIDES GENE?

LL: Louie Bellson, Sonny Payne, Joe Morello, and Ed Shaughnessy were big influences on me. When I was working with the *"Headliners"*, backing Vaughn Monroe in Nevada, Louie Bellson was playing right up the street. I used to beg Vaughn to let me off early so I could go see him. Finally, one night we got off early, and I ran up the street as fast as I could. My wife and I went into the club and actually got to talk to Louie. When Louie got back on stage, he announced that he was going to play a solo for Larrie Londin and his wife. This was another whole trip for me. Everything he played was so smooth. Everything was open. It sounded like single strokes, but he wasn't working hard. After the show, I asked him how he could play singles that fast and make it look so easy. His reply was, "I'm not playing singles, Larrie." (LAUGHTER) You see, he was using combinations of doubles and singles. Louie sat down and showed me some of his patterns, and this changed my thinking about so-called "chop exercises". Much of it goes back to the rudiments. I would have to say, though, that the main ingredient I admire in Gene, Louie, Sonny Payne, Joe Morello, and Ed Shaughnessy is the feel they give the band. You can be a fantastic soloist, and not do a thing for the band. You have to give the band that FEEL! It goes back to that old saying, "It's not how MUCH you play, but what you DON'T play." Louie is the world's greatest time-keeper!

MD: HOW DID YOU BREAK INTO THE NASHVILLE RECORDING SCENE?

LL: We were working as a group in Fort Worth, Texas at the Colonial Country Club playing promotions for golf tournaments. Chet Atkins, Boots Randolph, and people like that would come up to play the Pro-Am's. When I was getting ready to leave Motown in '69, Chet and Boots made me an offer to move to Nashville. I went, not thinking of studio work,

Nashville Session King

by JOE BUERGER

but just to do road jobs. I played the *"Festival of Music"* show for about 2 years. When I left the show, I went to work for Jerry Reed making tape copies for about $100 per week. Then he decided to put a group together. We had a record out called *"Amos Moses"*, followed by *"When You're Hot, You're Hot"*. We started working the "Glen Campbell Show" every week. We went on the road with Glen playing between his shows with a trio. It was such a strong trio, that Glen had a rough time following us. So, he'd come out and join the group for awhile, then we'd take an intermission, and Glen would finish the show with his band. Then Jerry started getting his own concerts, using other bands for his warm-up act, and he got his own T.V. show. Then, he decided to retire from the music business and do movies, so there I was - out of a job - sitting in Nashville without a gig!

I started playing at the Carousel Club, and stayed there for a year and a half, doing one or two-day sessions a week. This club gave me the security I needed. Staying in town, I made $200 per week not counting the sessions. I'd go out on the road with Chet Atkins once in awhile, but the club would still pay me my $200.

Once I started doing a lot of recording sessions, I had to quit the club. It was too much, physically, getting to bed at 3 or 4 a.m., then getting up at 8 a.m. I couldn't take it. Now, I do the same thing, (LAUGHTER), except I'm doing sessions. I am at the point now where I don't have to take night sessions. I'm able to do clinics and work with kids. I love to work with kids. Being able to give. I don't know if I have anything to give or not, all I know is that I wish I could have seen things like this (clinics) to give me a sounding board. Someone I could throw a question at, and maybe the guy would have known the answer. How many drummers have you seen in your local town that you ask, ".How did you do that?", and he won't tell you because he's afraid you'll steal his lick and make a million dollars. (LAUGHTER) A good clinician is there to answer your questions. I try to get people to ask questions. I don't like to follow a typed out clinic plan. Many times, my clinics get very loose because sometimes it's difficult to get people to ask questions.

MD: WHAT DOES YOUR PRACTICE ROUTINE CONSIST OF?

LL: I've always practiced rudiments. When I first started, I bought a Frank Arsenault recording of the 26 Drum Rudiments. Today, I practice many of the same things. I practice an open long roll for 20 minutes with the metronome setting on 200. Another pattern I use that warms up the hands quickly is LLR-LLR/RRL-RRL. My wife, Debbie, helps me a great deal also. Whenever I get into a slump, she'll push the practice pad and sticks in front of me and says, "You're not THAT good!" (LAUGHTER) I practice all the rudiments every day because much of my playing is physical, due to the size concerts I do. Kenny Malone of Nashville is helping me a great deal with my reading. I wasn't able to read music for a long, long time. I now spend as much time on my reading as I do on my technique. Tommy Thomas - who used to play drums on the *"Breakfast Club Show"*, showed me many travelling patterns. Tommy calls them "travelling patterns" because they are rhythmic patterns moving from drum to drum.

With all of these exercises, my practice time will run from 4 to 8 hours. With my schedule, the way it is now, I'm

not able to practice as much as before, but I carry a practice pad with me and practice between sessions, or sometimes when they're running down songs, I'm sitting back there running off my doubles. My practice time is spent more on rhythmic patterns than on chop exercises. If you play relaxed and even, it will sound better than if you're tense and straining. My solos are based on rhythmic-feel things. I don't just sit there and dazzle you with single-stroke rolls and 18-inch biceps. (LAUGHTER) Louie can take something and play it very soft, but even, and it sounds, twice as fast as someone straining to play it. Every one of Louie's notes are even and in their right place. It's just perfect.

MD: YOU USE DIFFERENT EQUIPMENT FOR RECORDING AND LIVE WORK. CAN YOU ELABORATE ON THIS FOR US?

LL: My PEARL Drum Set consists of a 6", 8", 10", 12" 14", and 16" tom-toms. For live work, I use two 24" bass drums with a hole in the front heads about the size of a 33-1/3 rpm record, and a piece of foam rubber approximately 3" thick lying in the bottom of both bass drums. For recording, I use two 20" bass drums with no heads on the front. The 20" bass drums seem to record a little better. For live work, I use REMO Emperor drum hearts because most of the shows I play require power. When I was backing Elvis, I was using 3S sticks. I would have gone through any other heads like water. Today - for the clinic - I'm using a 5 x 14 PEARL Jupiter brass shell snare drum. That's a really cutting snare. It will cut through anything. For studio work, I have 5 or 6 snare drums I use, depending on the session: a 5 x 14 brass shell, a 5 x 14 wood shell, a 6-1/2 x 14 brass shell, an 8 x 15 wood shell, and a 10 x 14 phenollic shell, which is my favorite for recording.

The cymbal set-up is all AVEDIS ZILDJIAN. Starting from my left, I use a 17" paper-thin, a 15" thin, two 14" rock hi-hats on a stand sitting in front of my set, a 20" ping ride given to me by Louie Bellson, a 16" thin crash, a 20" swish, and my regular hi-hat cymbals are 15" rock hi-hats. I also carry 16", 17", and 18" flat-top ride cymbals, for various live and recording jobs.

MD: HOW DO YOU TUNE YOUR DRUMS FOR RECORDING?

LL: First of all, my drum set in the studio has no coverings on the drums. I had heard that if you took the pearl covering off the drums, you would get more of a Hal Blaine type of sound. The pure fiberglass with no covering records well for

(continued on page 21)

FINDING & RESTORING RELIC DRUMS

by RAY E. BENJAMIN

Some of the Author's restored relic snare drums — Leedy, Ludwig, Slingerland, Sonor, Duplex, Premier, Gladstone.

The era of nostalgia has arrived and people everywhere are scooping up treasures of the past. Musical instruments are no exception, but then musical instrument collectors have been around a long time. For the most part however, collectors of old musical merchandise have concentrated on music manuscripts, instruction books and a limited repertoire of musical instruments. The most popular instruments collected are stringed instruments, keyboards (including harpsichords), woodwinds and some brass instruments. The ranks of guitar collectors have grown rapidly in recent years. There's even a musical instrument collectors group called American Musical Instrument Society (AMIS).

Drum buffs are some of the newest collectors of instruments of the past, but it is not easy for the reason stated by one of the best known names in the percussion manufacturing industry, "—old drums aren't like sterling silver candlesticks or valuable gems - they get worse with age, not better—." This is partially true, for drums must tolerate severe mechanical pounding and physical abuse. Ultimately, some wood, plastic, steel and brass components begin to separate from each other and the death of the drum becomes obvious to all.

Despite the destruction of most drums by drummers, some drums do manage to survive thanks to loving care by the owner (or relatives), dry climate and superior construction utilizing non-corrosive materials such as brass, stainless steel and well protected mahogany or maple wood. Where do these survivors hide? 'For the most part, they are not found in the modern flashy music stores, in shopping malls, or high rent business districts. Old drums are found in homes, garages, curio and antique stores, flea markets, pawn shops and slightly run-down music stores which are generally found in older or

Ray E. Benjamin is an amateur drummer in Houston, Texas. Having spent most of his life following drummers, drumming and drums, Ray has acquired a unique collection of restored relic snare drums, old drum catalogs, and drummer magazines dating back to the 1800's. From time to time, Modern Drummer magazine will publish historical articles on drums and drummer evolution trends as observed by Ray E. Benjamin.

obscure sections of town. Individuals who own old drums are usually retired drummers or their widows and parting with a remembrance is sometimes traumatic. Oftentimes the old drum will be offered for sale at a modest price, but suddenly negotiations end when the owner realizes he or she doesn't really want to part with a bit of the past. Patience and perseverance are needed. Letter writing is a must for a dedicated drum collector as he follows up on leads provided by acquaintances and classified ads placed in monthly music and "collectibles" magazines.

Buying by mail has its hazards too. Old drums, paid for in advance, will often arrive minus important components such as counter hoops or snare strainers. Finding an exact replacement part for a particular drum can take years. So, buyers beware! Wise purchasers try to see the drum before purchase and insist on a snapshot especially when the price is high.

Identifying an old drum requires access to drum catalogs of the past. Only by studying the catalogs can the drum collector positively identify the make, model, year, original price and other details. Drum makers prior to the 50's rarely placed a serial number on a drum, nor did they mark it with the date of manufacture. Catalogs are of unmeasurable help in identifying a drum that has no name, or one that is called by an expression such as "New Departure" (made by Zimmerman in the 1800's).

Restoration of an old drum first begins with a decision as to what is expected after the restoration process is complete. If the drum is for display purposes, perhaps it is best to minimize refinishing and certainly old calf skin heads will look best. On the other hand, if the drum is to be played upon, restoration requires complete re-manufacturing including replacing worn parts, snares, etc. and use of modern plastic drum heads. The fastidious collector will avoid using recently manufactured components such as tension lugs if he is trying to maintain the "original look" of the drum.

Restoration requires a small work area and a handful of simple tools such as small wrenches, screwdrivers, putty knives and very often the inevitable drum key. Paint and lacquer removers and a wide variety of different metal polishes, fine steel wool, emery cloth, wax, wax cleaner and soft cloths are basic supplies needed. A well restored drum is one that has been completely dismantled to the smallest screw. Rebuilding the drum is done just as it was originally done by the manufacturer. Most amateur restorers will have greatest difficulty in refinishing the drum shell wherein repairs of inlays or duplication of finishes such as black nickel plating used on snare drums is both difficult and expensive. Re-engraving a replated metal snare drum takes great skill.

Removing rust and scale from tension rods and other iron or steel parts requires elbow grease, steel wool and care. Rust

removers work very quickly and usually leave the metal scarred or pitted. Sometimes a light touch with emery cloth will remove heavy rust spots without leaving offensive blemishes.

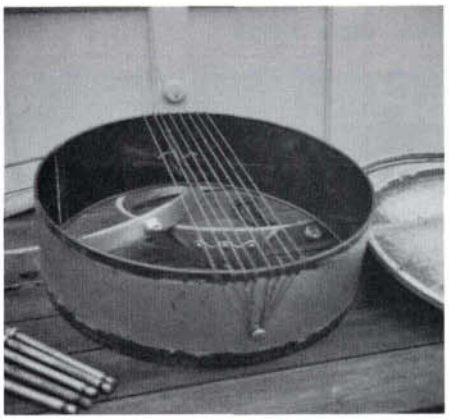
The refinishing of a wooden drum begins with the removal of all of the old paint and lacquer followed by careful sanding, paying special attention to dents and bruises. After final sanding with extra fine sandpaper, apply the new finish using a spray can of appropriate color. Finish the surface with a high gloss plastic or acrylic material, either spray can or brush. The same high gloss can be applied inside the drum shell as an extra measure of protection and for better sound. Peeling of old pearl or "full dress finishes" as they were called can be done using a thin putty spatula. For a replacement pearl or sparkle finish, follow the instructions provided by the supplier of such plastic materials when it comes to cutting, gluing and trimming the pearl. If it is decided to retain the original pearl finish which will have yellowed with age, use automobile type polishing compounds to provide a silky smooth base for a coat of regular wax.

Metal drums are often protected with a lacquer which was applied to prevent tarnishing such as that occurring with brass. Lacquer removers work well followed by buffing with a soft cloth and one of several name-brand metal polishes. Again, hard elbow grease will remove the ravages of time and a small hammer can be gently used to remove dents that have occurred.

Care is required in polishing chrome or nickel plated fittings and hoops. Steel wool is too abrasive and will permanently scratch the finish. It is better to use a soft cloth and a metal polish or automotive chrome cleaner. A soft buffing wheel and fine buffing compound will give a new-like mirror finish to old plated parts.

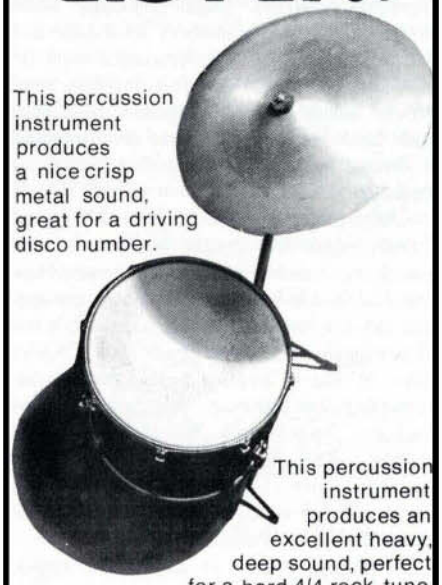
The final step in restoring an old drum is to photograph it for insurance protection in case of theft. A photograph will also aid in selling the drum at a later date. Protecting a restored old drum can be reinforced by placing the owner's name in an obscure place such as inside the shell.

What is the motivation for searching, finding and restoring an old drum? Pride of ownership? An unusual challenge? An interest in history? A desire to display? Whatever the reason, finding and restoring relic drums can be a lot of fun and an immense satisfaction.



Relic Sonor snare drum. Model 377, World War I vintage, before and after cleaning. Note extra snare system under batter head.

LISTEN.



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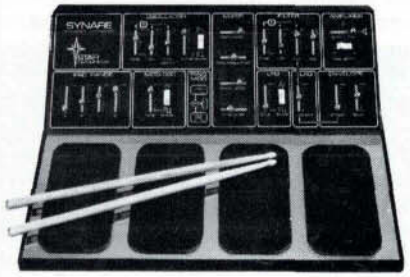

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DAVID GARIBALDI
funk stylist

by RON WHITE

If any one player stands out among the masses of funk style drummers, it has to be in the person of Mr. David Garibaldi. From 1970 through '75 David's colorful funk stylings were brought to the attention of numerous drummers via his performance and recording with the very popular Tower of Power band. His distinctive innovations and funk adaptions were instrumental in bringing that band to the height of its popularity.

Drumming for 19 of his 31 years, David began his career in concert and marching bands, percussion ensembles, the 724th Air Force band, Latin groups, and later a host of R & B bands. His list of professional credits reads like a Who's Who in Music having performed or recorded with among others, Jermaine Jackson, Boz Scaggs, Joe Henderson, Al Wilson, Roy Buchanan, Natalie Cole, Santana, the Temptations, and Rare Earth. David is currently appearing with singer Deniece Williams.

Born and raised in sunny California, David's musical career began on a note perhaps familiar to many aspiring musicians.

"I started on the violin but it just didn't appeal to me, so I switched to drums when I was about ten years old. I actually learned to play in school-concert band, ensembles, that kind of thing. I didn't really start to get serious about studying the instrument until I was about 25 or so. My music teachers in school were always trying to get me interested in formal study, but I never really wanted to do it. I finally sought out a teacher on my own and studied with a guy in Oakland named Chuck Brown. I kind of got a late start as far as actual instruction goes.

"I had some college where I played violin and some cello in the string ensemble and I studied piano for a while. I also played string bass with the college stage band. The band had two drummers and I had string experience - so they stuck me on string bass. I never finished college because truthfully, I just wanted to be a drummer. I dropped out simply because the desire to play was much greater than the desire to stay in school. My future plans however do include getting back. I feel a very definite need for it. My feelings about school are beginning to come around, similar to my desire to study drums seriously a few years back. Education is really so very important."

His formative musical years were spent listening and absorbing the music of the bands coming out of the Bay area of California from which he developed his own personal feeling for funk style drumming.

"The bands with horns - the kind of things that Tower of Power was doing - well, when I was learning how to play, that's what the bands out there were doing. The turning point for me was when I went to hear a James Brown show in 1965. His drummer just knocked me out, I mean, my jaw hit the floor. I picked up one beat from him that night and I just played it on almost everything for a while. From that point, the whole funk thing just kind of developed and evolved in my playing to where it's at now.

"I also listened to Count Basie's band a great deal, when Sonny Payne was on drums. I listened to Basie for hours every day."

Though an established pro, with nearly twenty years of drumming experience behind him, David still feels a great need for continued learning and improvement through serious study and practice.

"My practice routine has changed an awful lot over the past two years. The emphasis right now is more on actual playing - the interaction between musicians. I still do practice on my technique though. I'm working on my doubles a lot right now because I just switched over to the matched grip after many years with the conventional. Working on the road doesn't really give you that much of an opportunity to practice, but I still like to work out for at least three or four hours. I work on my reading - my hands - foot exercises, a lot of different things. Practicing is something that is very important to me.

"I practice on pads and on drums, and I enjoy both. I think you derive benefit from both. In my practice room at home I have drums and practice pads set up and I alternate all the time. For me, it's a well-balanced mixture of both."

David's choices in equipment are typical of a man who likes to do things his way. He hasn't made any concrete decisions as far as endorsing a particular manufacturer at present, though a strong possibility does exist for the future.

"My set-up is always changing. At the moment, I'm using a 24" bass drum and 12", 13" and 16" toms. I use a 20" ride cymbal and two 18" crashes - A. Zildjian and one K, and two 14" hi-hats, K. Zildjian on top and an A on the bottom. When I did all those recordings with Tower of Power, I was using a small Slingerland set with a 20" bass and 12" and 14" toms with the same cymbal set-up, plus a swish cymbal that I used a lot. My equipment now is a mixture of Rogers, Sonor toms with Ludwig mounts, combination of different things. It kind of looks like an old Ford, but it sounds real good."

When questioned about the pros and cons of multiple drum set-ups, David remarked, "I tried double bass drums a couple of times, but I always felt I had enough to handle with just the basic bass drum and hi-hat set-up. There's so much that you can do with just that. I don't feel my playing has evolved to the point where I would want to add another bass drum.

"It took me a long time just to add another tom-tom. When everybody seemed to be switching over to larger sets, I was still with the basic four pieces. I just felt that I still had a lot yet to do. I only add an additional piece when I'm certain I can handle it. Don't get me wrong, I think you can do great things with a lot of drums. I'm always very impressed with Billy Cobham, and I recently saw Tony Williams and he was using two mounted and two floor toms, and doing really musical things. But those guys must have played a basic set for a long time. It takes a long time.

"But I found - when I was playing with the smaller set - if I wanted to

incorporate ideas using toms, I really had to think. To me, it's much more of a challenge to use less drums, though I'm not against larger sets."

Though he has experimented with single-headed tom-toms, the resulting sound just didn't please the discerning Garibalditaste.

"I was recently in New York and I hung around with Steve Gadd for a while. I had heard that he used both heads on his concert toms. Well, he showed me how to tune the drums right. That basically, the top head is for tension and the bottom for tone. I experimented with what he showed me and I was sold. I'll probably never play a drum with one head again.

"I try to tune my drums to a sound that's basically pleasing to me; just a nice spread between the bass and the highest tom as opposed to any particular intervals."

David's preferences in sticks range from the Regal Tip 5A's which he's been using for a long time, to the Vic Firth Bolero Tip. "The Firth stick is a nice long drum stick and though it looks heavy, it isn't really. I use it a lot for practicing."

He's also very well-attuned to the tremendous strides being made in the percussion industry. "I like all of the new stuff. Those fiberglass drums have a real fine sound. I also like the Vista-Lites, I think they sound very good. There's a lot of different types of effects you can achieve by using different types of drums. A different drum kit can make the same drummer sound completely different, even though he may be playing the same thing. It can make a person sound totally fresh.

"The people from Impact Percussion approached me once, a long time back, with prototypes of their electronic equipment. At the time, I wasn't ready for it, but now I'm beginning to enjoy listening to that kind of thing. Michael Shrieve has really got those things down real well - very impressive. I've got an open mind to anything new."

David has matured into a sensitive and versatile musician from his wealth of experience and is very much into all kinds of music. He firmly believes in the importance of being versatile, and a good listener.

"I think it's very important that a drummer always plays what fits, no matter what kind of a gig he's doing. I like all types of music, as long as it's well done. I'm starting to feel that I want to play just about anything I can get my hands on, do it well, and sound authentic without making it sound like an exercise in fast chops. That's important. It's essential to know how to play all styles.

"I enjoy listening to a lot of different players. I like Steve Gadd, and this guy in San Francisco named George Marsh with Denny Zietlin, he's a fine player. There's always someone coming up worth listening to. I also love to listen to Cuban and Brazilian music."

The opportunity to work with Tower of Power came while David was working a club in Oakland with a band called, believe it or not, 'Reality Sandwich'. "A couple of the guys from Tower would come in quite a bit. They weren't working that much at the time and they asked me if I wanted to try out for the band. That was it. I learned a tremendous amount with the band, though I do feel it could have gone a lot further. I left mainly because there were a lot of different things I wanted to do. Spiritually, I was searching. There were a lot of things in my mind that I had to get together and I couldn't on the road. Plus the fact, we had to go out there and play the same type of thing night after night, well, it got to the point where it wasn't fun anymore, and rather than sound bad, I decided to leave. I just had to move on. I outgrew a lot of what was going on there, and even though I enjoyed playing the music, I was just too locked in to that one style."

"I LIKE ALL TYPES OF MUSIC, AS LONG AS IT'S WELL DONE. I'M STARTING TO FEEL THAT I WANT TO PLAY JUST ABOUT ANYTHING I CAN GET MY HANDS ON, DO IT WELL, AND SOUND AUTHENTIC WITHOUT MAKING IT SOUND LIKE AN EXERCISE IN FAST CHOPS. THAT'S IMPORTANT."

Currently with singer Deniece Williams, David finds his present musical situation a totally new and refreshing experience. "This job is completely opposite in concept to anything I've ever done in the past. Very commercial, easy to listen to, but something I never had the opportunity to play. I'm very happy simply because I have such a variety of things to do, and I'm learning an awful lot. My funk style has changed a great deal since leaving TP also. I don't even really care to play that way anymore."

David's future plans and his advice to young and talented drummers are both a part of his own personal philosophy, concise and remarkably clear in its spiritual simplicity.

"I would just like to continue growing musically. I'm very interested in doing more studio work, and I guess that's why I'm doing what I'm doing now - to get that momentum going so that I'll have more experience when I begin doing that kind of work. You just have to stay faithful.to your playing and to your desire to be successful. The Bible teaches, 'As a man thinketh in his heart - so is he'. A man can do anything he wants to do - he just has to work at it. All things are possible. You just have to go out and find the people who can teach you the things you have to know."

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ROCK PERSPECTIVES

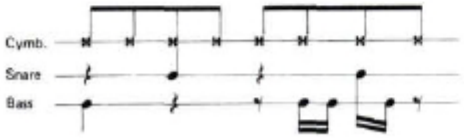
Funk Patterns

by KEN KATZ

R&B or Funk is one of the most interesting concepts for the modern drummer because it is primarily constituted of time and feeling. It is fun, danceable music that is free-spirited leaving plenty of room for creativity. There is little so exhilarating and infectious as a locked-together bass and drums weaving patterns in and out of an unmistakable pulse. What follows are some aspects of playing R&B that have contributed to its being so much fun for a drummer. A personalized conception is an easily attainable goal since Funk is made up of such diverse elements.

A. CHANGING GEARS:

One device for working up a Funk stew is what I call a change of gears. The first half of the measure is sparsely notated, while the second half is a rush of notes. The first half is felt, the second, heard. The first half builds tension, the second releases it.



B. THE RIGHT HAND (Less is More):

Many of the players are leaving much to the imagination especially in the right hand. Some of what is being played is truly independent whereas some is patterned. Variation III is a pattern I developed upon hearing variation II mixed in the studio with too much echo.

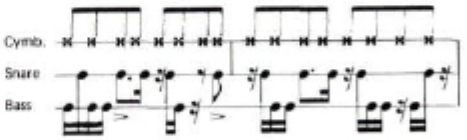
I

II

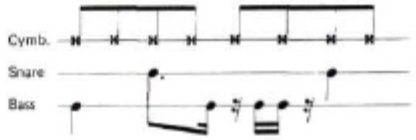
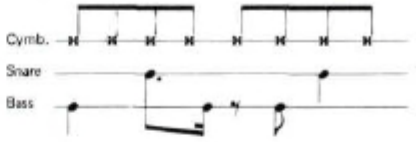
III

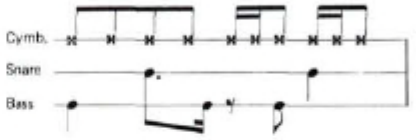
C, UNEXPECTED ACCENTS:

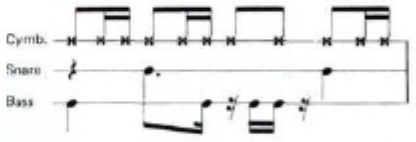
The Funk rhythm section needs more than just 2 & 4, and one successful device for breaking up the monotony is the unexpected accent. The following patterns feature accents on the *and* of beat 3 and the *and* of beat 4.



D. LISTENING, THE KEY:

If you enjoy a pattern, write it down, play it, and practice variations. Some of the players to listen for include Bernard Purdie, Harvey Mason, Paul Humphries and David Garibaldi, to name a few. Here is an example from George Benson's *Breezin* album (WB BS2919). The drummer is Harvey Mason and the cut, *So This is Love.*







TONY WILLIAMS

(continued from page 7)

suited to brushwork. But, I don't play with brushes as much as I used to, and I prefer the plastic. I don't like plastic tipped drumsticks, though. As far as sticks are concerned, I like to use a good solid wood tipped stick, like a Gretsch 2B. No artificial tips, no steel.

WALD: Have you ever played single headed drums? What's the difference?

WILLIAMS: A double headed drum is combustible; a single headed drum isn't. When you hit a single headed drum, the sound just goes out, and that's it. But with double heads, you have the bottom head pushing back against the top. Inside the drum you have what I like to think of as combustion, resonance, happening. The sound is more apt to come back at you. You have to work harder on a single headed drum, too. It takes its toll over a long period of time.

WALD: Does it matter to you which stick grip you use?

WILLIAMS: It depends on the situation. I don't think the matched grip is something you can base a whole technique on. You have to work on technique. You have to work on holding the sticks. That's the biggest problem for a drummer. That's what he has to do most - hold the sticks. For a trumpet player, it's his embouchure. That's where it all begins. With drums, it's how you pick up the sticks. That's what you have to do best. Those are your chops. It begins where your hand raises up, comes down and makes a distinctive sound, and you work on it until it becomes right. I still work on it. I'm very conscious of my technique.

WALD: Where do you teach?

WILLIAMS: I teach privately wherever I am . . east, west. And I do clinics where I teach feeling the drums, feeling comfortable, understanding what it is. Your technique is there, so you can express a feeling. The physical and emotional feeling of playing drums is what I teach, that's all. I don't want to subject myself to describing what it is that I do. I don't want to teach anyone to play like me, but to be as good a drummer as you can.

WALD: Would you ever consider electronics?

WILLIAMS: I have no desire to do that. It might have been a natural for me with Miles, but I didn't try it, and I don't know if I wanted to. I wouldn't even think about it right now even though it's all being perfected. It would have to be the drums that make me do it, not Miles, or Gil Evans or Joe Gallivan (electronic drum experimenter). It would have to be a good sounding electronic drum.

WALD: What's your concept of the drummer's role in a group?

WILLIAMS: In any group, a drummer's first responsibility is time. Another is to act as a bridge between the other instruments, the bass and piano, the piano and horns, the bass and horns. He should also help them to feel comfortable. When you've got those three things covered, then you can go on to other things.

WALD: Do you like soloing? Do you think it should be done all the time, every tune, every night?

WILLIAMS: I love soloing. Some people say I don't solo enough. If the audience wants to see me solo more, I don't mind doing it.

WALD: Who, in your opinion, has been the most influential force in modern drumming?

WILLIAMS: I think Max was the most dynamic of his time, the state of the art at that moment. He was the forefront of that type of drumming, more so than say, Buddy. Jo Jones has been a big influence on drummers. I got a lot from everybody. Philly Jo, who played differently from Max, and Art Blakey who played differently from everybody. Philly Jo was influenced more by Sid Catlett than Max. The independence of hands and feet, that all came from Catlett and Kenny Clarke. They were the founders of what we all do today. Guys like Davey Tough were doing it way back.

WALD: Are you totally fulfilled, or is there still something you want to accomplish in music?

WILLIAMS: I'd like to write for orchestra. Other than that, I'd like to have a hit record - you know, make a million dollars.

WALD: Any parting words directed towards fellow drummers?

WILLIAMS: Sure. Basically, you've really got to love the instrument, and love playing no matter what music it is. The best thing any drummer can do is to really love what he's doing. If you do that, you'll play them well.

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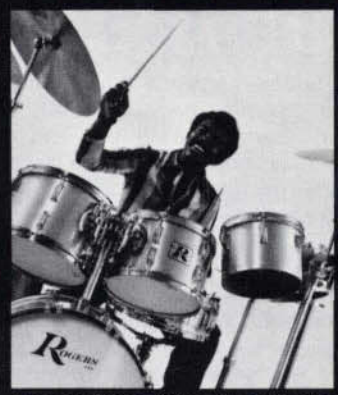
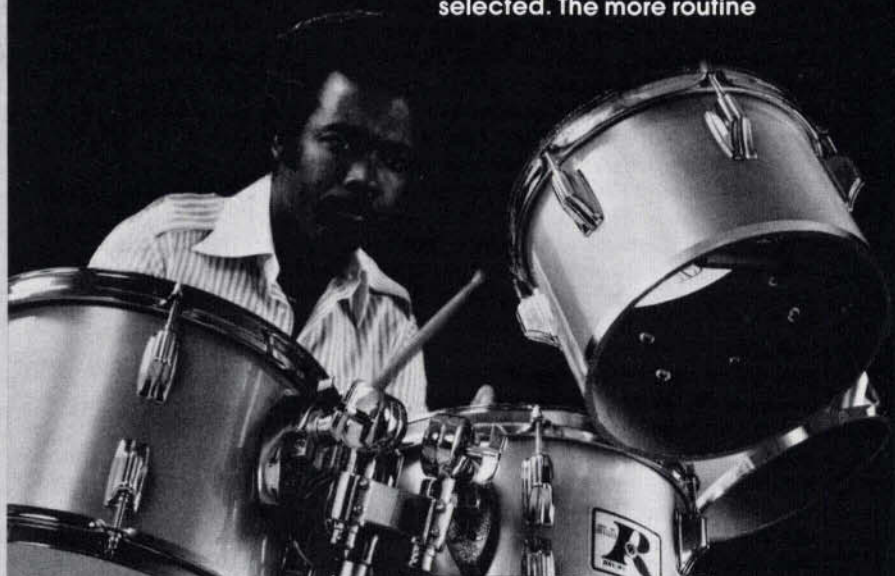
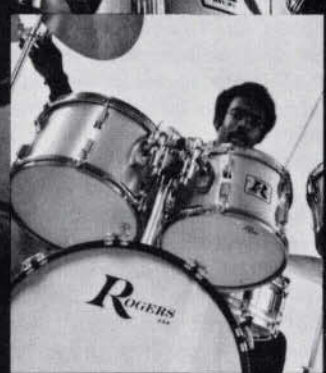


There is another kind of pressure, too. Sometimes the orchestra will do the same music over and over, with slight variations in music requested by the Producer. You must be perfect every time, because you never know which take will be selected. The more routine





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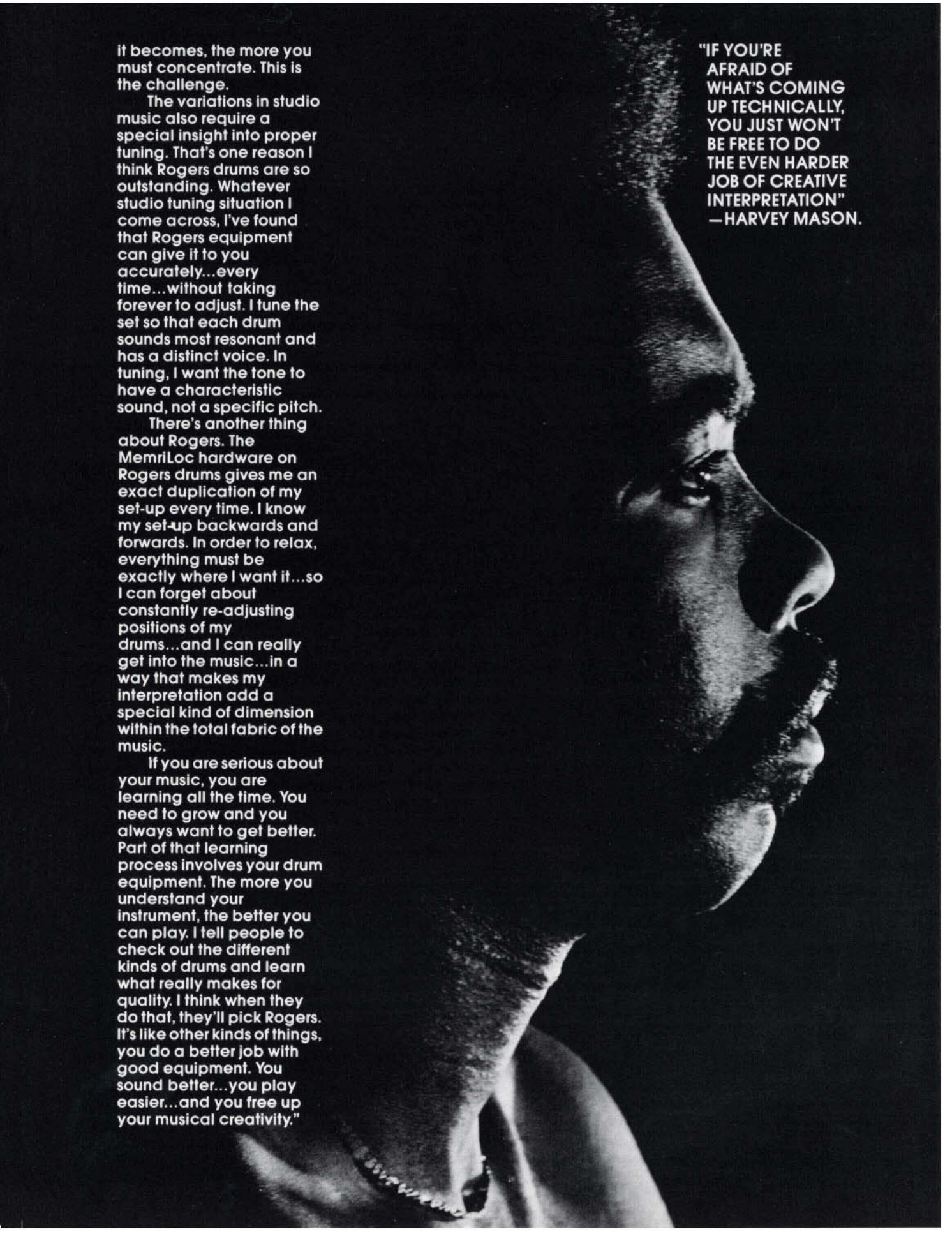
If you are serious about your music, you are learning all the time. You need to grow and you always want to get better. Part of that learning process involves your drum equipment. The more you understand your instrument, the better you can play. I tell people to check out the different kinds of drums and learn what really makes for quality. I think when they do that, they'll pick Rogers. It's like other kinds of things, you do a better job with good equipment. You sound better...you play easier...and you free up your musical creativity."



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JAZZ DRUMMERS WORKSHOP

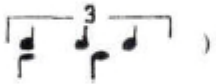
Polyrhythms

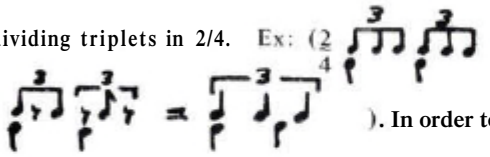
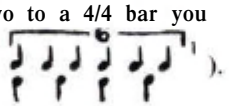
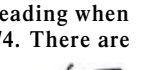
WHAT ARE THEY?

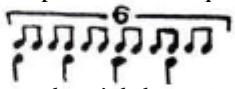
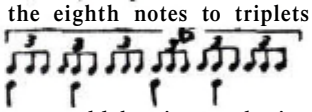
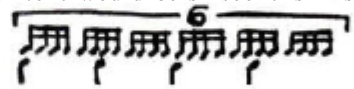
WHY LEARN THEM?

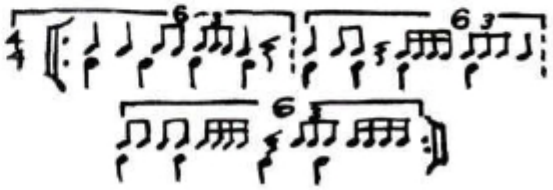
by PETER MAGADINI

Let me begin with a clarification of the word Polyrhythm:

What is usually meant when one hears a description of the term ***polyrhyhm*** is a misinterpretation of the term ***polymeter.*** Polymeters are two or more meters usually related mathematically, and played simultaneously. Ex: ( ) three over two better known as quarter note triplets is an example of polymeter (as well as a Polyrhythm.)

The label Polyrhythm can apply to any rhythm related to a time signature in the most common way. Eighth notes in 4/4 can be considered a literal translation of the term polyrhythm. Although I have two books published entitled "Musicians Guide to Polyrhythms", I feel it important to point out this distinction in terminology It is also important not to confuse the concept of polymeter with what is known as odd time signatures. Ex: (4 4 4 8 8 etc.....). Although it is possible to add a polymeter to an irregular time signature, polymeters are exactly what the term implies; two, or more meters (time signatures) played against each other; four against two; three against two; six against four: three against four: five against four; seven against four. It is also important to understand the mathematical relationships of the polymeters. In four against two, we have the most common porymeter in our music, cut time or two to one. In jazz, if you are playing in 4/4 and you double the tempo in the 4/4 structure, this is called "double time feel" or in essence two to one. Three against two and six against four mathematically are one and one half times faster than the 4/4 or 1-1/2 to 1; three against four is three quarters times slower than the 4/4 or 3/4 to 1 ; five against four is one and one quarter times faster than the 4/4 or 1-1/4 to 1; and seven against four is one and three quarters times faster or 1-3/4 to 1. These examples are the easiest to deal with when learning polymeters because of their logical mathematical relationships.

To understand a polymeter, the best thing to do is to learn to play one. The one best suited to the study is three against two (quarter note triplets). We can learn three against two subdividing triplets in 2/4. Ex: ( subdivide). In order to do this properly, you must have a metronome play the basic rhythm while you play the Polyrhythm or at least tap your foot good and loud so you can hear the relationship between the two rhythms. If you lengthen three against two to a 4/4 bar you are now playing six against four. Ex: (). Now you have two separate meters and you can extend the rhythmic possibilities of the top meter. This is done exactly in the same manner as most musicians learn basic reading when first learning how to divide the quarter note in 4/4. There are six quarter notes against four quarter notes. Ex. ()

If you keep the four quarter notes the same tempo, but double the tempo of the six quarter notes you have this. Ex. () eighth notes in six against four. Change the eighth notes to triplets and you have; Ex. () triplets in six against four. Next would be sixteenths in six against four; Ex. () aftermastering these Polyrhythms you can then mix them utilizing space with added rests.

Ex. ( )

Then experiment with improvising in six against four. Before long you will find that this polymeter will become as natural to you as 4/4. The same technique applies basically to any polymeter.

The next question is, "how do Polyrhythms and polymeters benefit the musician?"

Having taught the concept for several years as well as applying the ideas to my own playing technique as a drummer and percussionist, I have found a number of positive musical advantages to the study. First, let me emphasize the fact that Polyrhythms and polymeter are not new concepts. If you listen to the music of Africa, India, Java and Bali, you will find that simultaneous meters are and have been played and understood by the musicians of these cultures for hundred and even thousands of years. Western art music has also had more recent contributors to the art of polymetric composition and improvisation. Listen to Charles Ives, Igor Stravinsky, Elliot Carter, John Coltrane, Elvin Jones, some of the later Miles Davis recordings with Herbie Hancock and Tony Williams, many Latin drummers, etc. . . . . These artists and many more have made dramatic and effective use of polymeter in their respective work. The question; "why learn polymeters?". can be answered simply: because today's composers demand it and today's jazz is expanding into new rhythmic dimensions that make polymeter and the ability to improvise freely in one time against another an expected technique.

However, I have discovered something I feel to be even more interesting than understanding how to play Polyrhythms, and that is the development and improvement of the whole rhythmic concept while learning them. I have observed how musicians through practice, have come to realize the fundamental skills of rhythmic proficiency as applied to all types of music. I have also found that some musicians seem to acquire the ability, while playing, to concentrate on two meters at the same time, similar to a stereo system playing one recording, however, dividing the sound between two speakers.

Consequently, I feel the study of polymeters broadens a musician's intrinsic rhythmic ability and increases his insight into the potentials of rhythmic expression.

LARRYLONDIN
(continued from page 11)

me. When I tune my concert toms, I think a tone in my head - either the highest or the lowest - and then tune the rest to approximately a minor third apart. I don't start with a definite note - just the tone I'm thinking. For muffling, I use air duct tape, putting small pieces on the toms until I get the sound I want. Lately, I've been using the REMO pin-stripe heads on the concert toms, and I've found that I don't need tape for muffling with these new heads. On my snare drums, I use Emperors on the snare side because of power strokes. The concussion of air in the snare drum has actually broken many of my snare heads when I used a thinner head on the bottom. On my 6-1/2" brass shell, I use an Ambassador batter head. My 5" brass has a CANA-SONIC batter. The 8 x 1 5 inch, has a fiberskin batter head, and on my 10 x 14 inch, I use Emperors on both sides. I also have a *C & C* telescopic snare drum with a fiberskin batter. You can change the size of this drum in just minutes because the shell telescopes. My studio drum set is actually tuned one or two whole tones lower than the set I use for live work.

MD: HOW ARE YOUR DRUMS MIKED?

LL: For live playing, they'll usually put a mike in each bass drum, one on the snare, and 2 or 3 overhead. Sometimes they'll mike the hi-hat, and sometimes they set the overhead mikes behind me. For recording, the mikes are usually set right at the bottom edge of each concert tom. The mikes on the bass drums are set right at the front edge of the drums, with no heads on the front, and then a cloth is draped over them.

MD: ARE YOU REQUIRED TO DO A LOT OF READING IN THE TYPE OF STUDIO WORK YOU DO?

LL: In Nashville, as well as other parts of the country where I've played, the reading has not been very demanding. I'm sure it's demanding for Steve Gadd and people like that, but for the things I've done, I've usually written my own charts. When I first started working with Jerry Reed, I realized I would have to come up with a quick way for writing my own charts. Many times, in the studio, they will run down a tune and then record it. Often, that's it! I've devised a system where I write a "1" for each measure. And I write in four-measure phrases. So, I'll have, for example, four "1's", and then a few more groups of four "1's", depending on the length of the song. I then look back to see whether an extra bar was added at the end of one of the phrases, add a dash (—) and another "1". I then fill in the dynamics. If there's an accented note or rhythm pattern, I put an "X" by the measure. Then to the side, I will write what accented rhythmic pattern the "X" stands for. If I come to a measure where the tune has a rest or break, I circle the "I" and write slash marks in the circle to let me know what count the break or rest comes on. During my early years in Nashville, they didn't write charts for me because they knew I didn't read. After I learned to read, I was once handed a drum chart, and I told the guy who wrote it that he had written it wrong. He said to me, "After eight years of not reading, you're going to complain about my drum chart!" (LAUGHTER) The point is that after I learned to read, I wanted to see some good charts. It's fun to read charts now because I can see the trouble spots before I get there. When I do have to write my own charts, I still use my own system because it's quick, accurate, and I'm ready to go when everybody else is.

MD: WHAT ADVICE WOULD YOU GIVE A DRUMMER ON HIS FIRST STUDIO JOB?

LL: TIME! If you play good time, you'll make a good record. The next thing is sound. Make sure your drums are tuned without a lot of overtones. Be solid, and don't over-play.

MD: HOW CAN A YOUNG DRUMMER PREPARE FOR THE PRESSURES IN THE STUDIO?

LL: The pressure never really bothered me, but I do know some players who go right up the wall! Be prepared to do the unnatural. Forget you're a drummer. Think like a producer, engineer, or an inventor. Look for a SOUND. If you're looking for a "boxy" sound - being a drummer - the obvious escapes you ... playing a box! This is the type of pressure that DID bother me. It was degrading as a drummer to play a box, or a chair, or some other object. After 17 years of playing, I had to play a crummy box! (LAUGHTER) I had to learn to let this go by.

Another pressure is when some turkey walks up and trys to tell you how to play, and he doesn't know an eighth note from a quarter note, or a bass drum from a hi-hat. But this man knows what sound he wants. He just can't explain it. This same man is paying you to play what he wants and *has* the right to put this demand on you. Most better producers will let you play what you feel the first time around. If they're good producers, they'll make their point clear, or even show you what they want.

One of the hardest things is doing so many takes on a tune. You look at the chart over and over, and it starts to run together. Some people think that country music is the easiest music to play. Sit down and play a simple country rhythm pattern for three minutes, BUT - keep it even and solid, with every note in the right place. It's hard to do. Louie Bellson would vouch for that! It takes control NOT to play practically everything you know. I can't let go in a studio. I have to do that somewhere else. That's what was so nice about playing the Elvis show. Jobs like that are a real release for me.

MD: WHAT ADVICE WOULD YOU GIVE A DRUMMER WHO WANTS TO GET HIS FOOT IN THE DOOR OF THE RECORDING BUSINESS?

LL: We have many players who come to Nashville looking for recording jobs. The only thing that would come close to an answer would be to have enough money saved to last him 6 to 8 months while he looks for a hotel, club, or road gig. It's good to come into town with a gig already lined up. If not, try to get a road gig with a known artist so you can meet other artists and producers who could eventually help you. By the time you've been in or around town for approximately two years, you go to publishing houses and tell them you're interested in doing demo's. This will put you in contact with more artists and producers. By doing demo's you get the feel of what's expected of you. By this time, you may get a call to do a session which turns out to be a master for a good record. Then you'll start getting calls to do other sessions, and then you can come off the road. It's a long process. It took me five years to get into the studios. Two of those years, I was really trying to do the hard sessions. I've had a lot of good people help me out. I feel as though I've been very fortunate. Almost everything good a drummer dreams of has happened to me. I feel like I'm standing outside myself, looking at another person. Someone in the right place, at the right time, heard my playing and liked it. I only hope I can give back as much as I've taken from this business.

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SHOW & STUDIO

SHOW CHARTS

by SHELLY ELIAS

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PERCUSSIVE ARTS SOCIETY

Shelly Elias is a many-faceted musician. He has played with many well-known performers such as Barry Manilow, Peggy Lee, Tony Bennett, and is active in recording studios, playing commercials, and doing Broadway shows. Shelly has also composed several pieces for the drumset and has two records out published by Music Minus One Record Company.

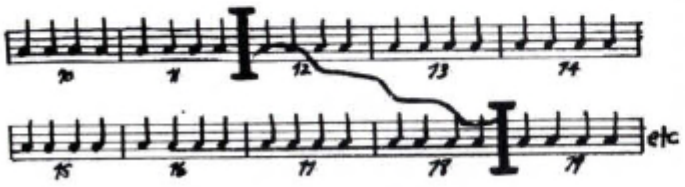
This article may appear to be very simply written but is by far the most important thing that a musician needs to know for playing arrangements. There is an unwritten code on how to mark charts (arrangements), that only experienced show drummers know. It cannot be found in any drum method book or learned from some drum teachers who have never played shows. Unfortunately, when a person has to play a show for the first time; he usually is in a state of confusion about how to interpret the music placed in front of him.

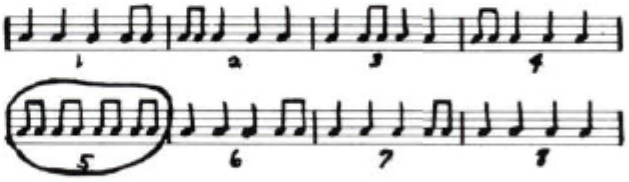
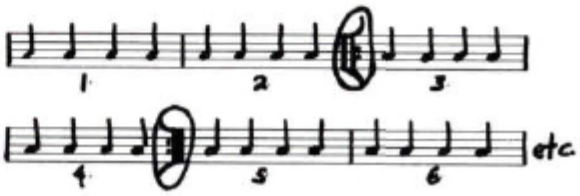
The secret to being an "in demand" show drummer/percussionist, which includes musical comedies, industrial shows, nite club acts, and recording sessions, is to be not only an excellent musician, but to know how to take directions from the conductor and feel secure with the music. Unfortunately, at these sessions and rehearsals, there is generally not enough time to learn the music thoroughly. At recording sessions, the music is played thru once or twice and then recorded. For live shows, the music is either played thru only once or in some cases, there is only a 'talk over' rehearsal. A "talk over" means that there's not enough time to play the song so the conductor explains the different tempo changes and repeats, and that's all. It is expected that when the show starts even though the music is being played for the first time, it will sound as though the band has played the charts for years!

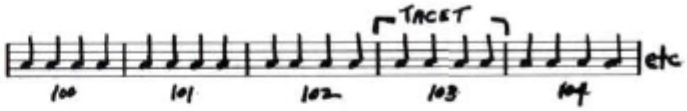
For the drummers who play charts all the time a certain code or system has been developed over the years to make this task much easier. The following information is very valuable to the person interested in playing shows or recording sessions.

The first thing to remember is to bring a pencil to all rehearsals and jobs. I have a supply in my trap case at all times so that I will be prepared to write down any information I need to know. There are always changes being made in this kind of music, this is the rule not the exception. The following are comments that the conductor/leader might tell the drummer and/or other members of the band at a recording session or show rehearsal.

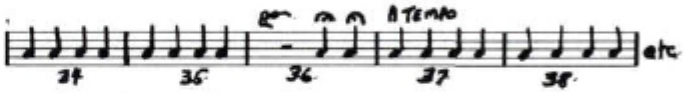
Leader: "Please go from measure 71 to 79." In other words cut from measure 71 to 79." This means that the music is marked with a large letter (1) as seen in the example below:

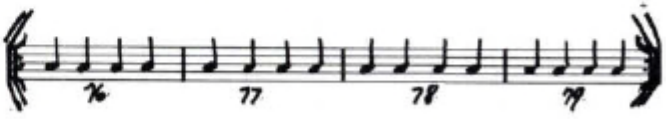


Leader: "Circle out measure 5." This means that measure 5 is not played. (skip over measure 5) The measure should be circled with pencil.

Leader: "Do not play repeats." The repeat signs should be circled.

Leader: "Do not play in measure 103." Write TACET over that measure. When a measure is circled, it means that it does not exist anymore, but when Tacet is written, the measure exists but is not played.



Leader: "Watch me for the holds in measure 36." I always put eyeglasses over that measure to remind me to look at the conductor.



Leader: "Make sure you play the repeats at measure 76." Always make two slash lines extending from the repeat signs. When reading fast, repeats are easy to miss. I try to extend all repeat signs.

ON THE JOB

Humor

by RUSS LEWELLEN

25 SURE-FIRE WAYS TO GET OUT OF THE CLUBDATE BUSINESS - FAST!

As a veteran of some 25 years in the music business, I think I've picked up a few tricks of the trade which will help the fledgling drummer get this music business nonsense out of his sytem fast, plus help him get out of this rat race and on to the more important things in life - like welfare!

Many of these valuable tips will work equally well for the aspiring drummer, and for the older drummer who is simply tired of playing and would prefer now to sit at the bar and heckle the band rather than be a member of the group. You may want to change a few things here and there, and add or subtract some specialties of your own. Feel free. Here goes:

1) If you are just getting started, you will want to remember these basic rules: Never study drumming, take advice, listen to the work of other drummers, or rehearse with anyone more often than you absolutely have to. You probably already know all there is to know, and since you play so well already, this would only be a waste of time.

2) You'll probably be forced to join the musicians union. Fight it as long as you can. If you do finally join, attend all the meetings, insult the officers, make endless suggestions - pointless and useless - of course, and just generally cause as much trouble and confusion as possible. Be as late with dues payments as you can.

3) Never return any phone calls from band leaders, agents, or fellow musicians. If you happen to answer the phone yourself and it is a job offer, BE EVASIVE! Put the caller off for as long as you can! Promise to call him back - BUT DON'T! Remember, the name of the game is KEEP 'EM DANGLING! !

4) Tell leaders you only play progressive jazz, you can't'read, and that you're a pot head or an alcoholic.

5) Never mind that nonsense about a dark suit and tie. Wear what YOU want. If jeans and a T-shirt are good enough for your favorite rock group, then they'll just have to be good enough for this band.

6) Never drive yourself to the gig. Insist on being picked up. Give the impression the band is lucky to have you. Never agree to put your drums in a dirty trunk. Insist on putting them in the back seat, or better yet - front seat. If it's crowded, or a new car - so much the better.

7) If you are stuck with driving yourself, take directions if you must, but never write them down. Leave at the very last minute and always take the long way. If your car is undependable, LEAVE IT THAT WAY! Remember, the later you arrive, the bigger an entrance you'll be able to make.

8) Remember, YOU'RE A STAR, so never carry your own equipment. If you do get stuck with carrying anything, grumble and bitch all the way in, and bang into as many customers as possible.

9) After you've arrived, be sure to greet the leader and the club owner with a line like, "Wow, what a dump, I never thought I'd slip this far."

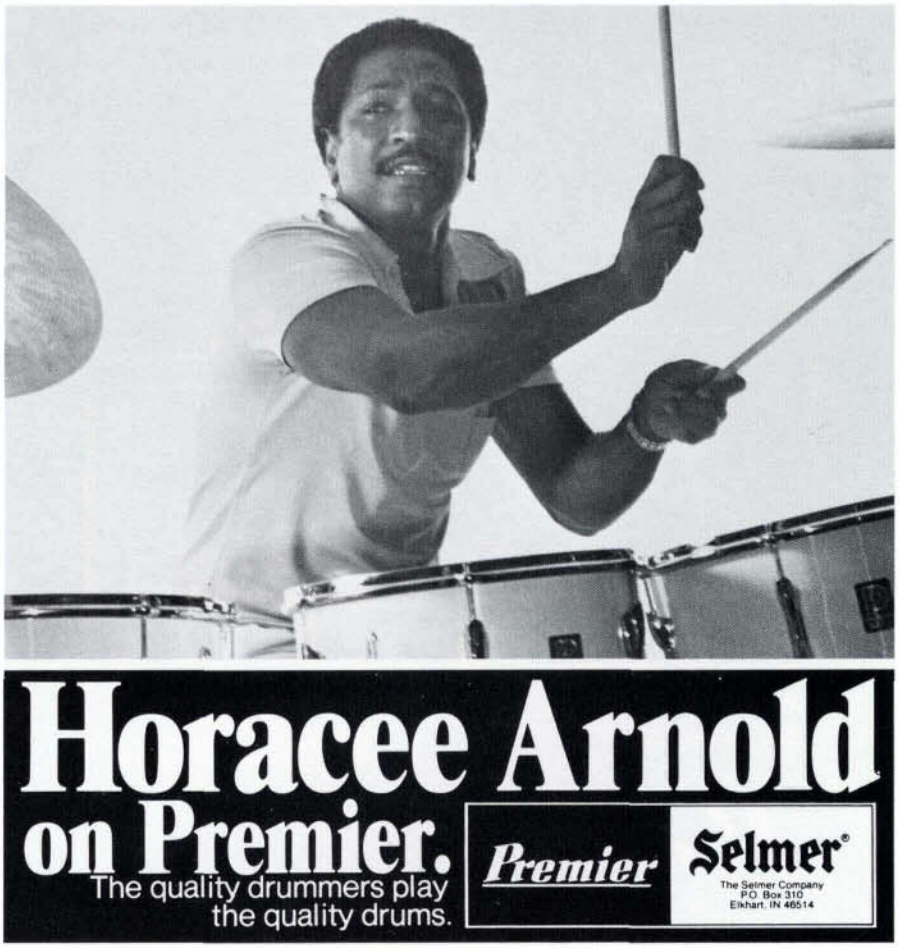
10) Take your time - especially if you're late. Insist on setting up in the middle of the bandstand, and as close to the front as you can. This is particularly effective if the band is already set up and playing. Knock over as many instruments and as much music as possible. Remember to take up as much room as you need. Don't forget to greet your fellow band members with something like, "Gee, you guys sound bad!"

11) Before starting, be sure to give the leader a list of tunes you will, and will not play. If you don't have your list with you, don't hesitate to make frequent demands and requests.

12) Try to help the leader please the crowd. If it's an older bunch, push for more rock tunes. If they're young, push for waltzes. Insult the dancers at every opportunity, and be sure to change and mix tempos as much as possible. Pick out two or three couples. Point at them and laugh each time they dance by.

13) After about 10 minutes say, "Hey, isn't it time for a break yet?" Keep this procedure up after every tune for the rest of the evening. Make faces and

(continued on page 24)



grimace everytime the leader calls a tune you don't like.

14) Get a large cowbell and use it as loudly and frequently as possible - especially during ballads.

15) Constantly fool around with the tempo and when the leader looks around, POINT TO THE BASS PLAYER!

16) Pick out a soft ballad. Wait for the right moment, and drop in a few piercing rim shots. KEEP EVERYONE ALERT!

17) NEVER, relay requests from customers. What do they know anyway!!

18) Insist on playing a drum solo, but wait until the dance floor is full. Remember to play as loud as you can, and if people start to leave, KEEP IT UP!

19) Make a point of asking each band member how he puts up with working with a band like this. Take the piano player aside and tell him the sax man said he sounded like hell tonight.

20) Tell the leader, you don't care what the rest of the musicians say, you don't think he's such a bad guy.

21) Try to make out with the girl singer - especially if she's married to the leader.

22) Never allow any other drummers to sit in. If you do allow sit ins, loosen a few key nuts and bolts and keep a special pair of sticks that have been sawed half-way. Take all the other pairs with you. Don't forget to send him on his way with some little comment like - "Gee, you used to play so good. What happened?"

23) On each and every break, MAKE YOURSELF SCARCE! Lose yourself in the crowd, take a walk, or hide in the men's room. Never go back with the rest of the band. Make 'em wait!

24) Drink EVERY SINGLE DRINK bought for you. You can hold it. Everyone knows how much better it makes you play.

25) Save at least a couple of drinks to spill in the piano or on the music, and if you should happen to feel a bit sick, don't waste your act in the men's room. Save it for the bandstand.

Although all or any of these 25 tips should do the trick, don't hesitate to add a few of your own. And maybe, just maybe, you won't get called again, which'll leave that much more work for poor guys like me.

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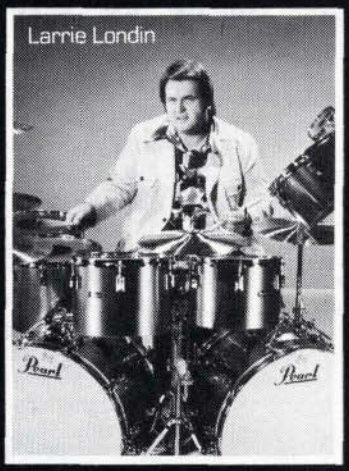

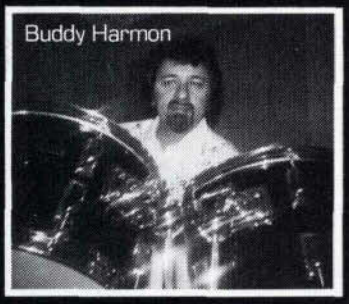

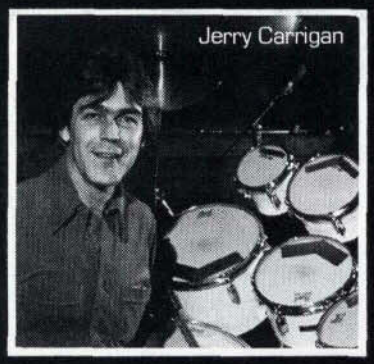

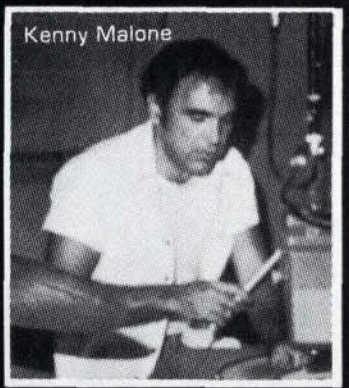

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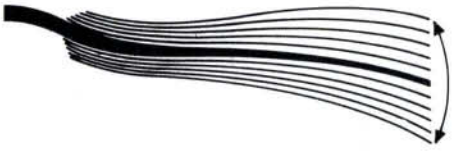
SHOP TALK

Testing and Selecting Cymbals

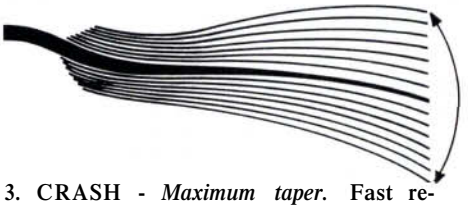
Reprinted - Courtesy of *ROGERS DRUMS.*

Ask yourself, "What am I going to use this cymbal for? Ride work, crash work, or some of both?" Then select a cymbal that really meets your musical needs. The taper determines the "type" of each cymbal. The three basic cymbal types are as follows:

1. RIDE - *Very little taper.* The "ping" sound is higher in pitch than the sound near the edge of the cymbal. The "ping" always cuts through as a result of minimum vibration at the edge.

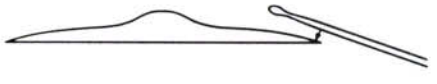


2. MEDIUM - *Moderate taper.* Flexible enough for both crash and light ride work. Highly recommended as crash cymbals for heavy players. Moderate vibration at the edge.



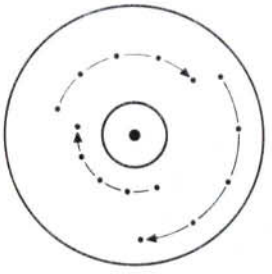
3. CRASH - *Maximum taper.* Fast response, cutting crash, fast decay. The ideal crash cymbal except for extremely heavy players (see Medium). Maximum vibration at the edge.

TESTINGSTEPS:

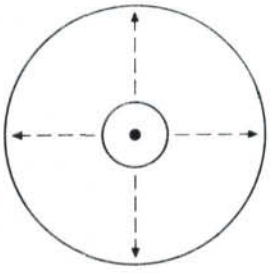


1. EDGE - Crash the cymbal near the edge using the shoulder of the drumstick. The sound of the crash should have an even and smooth mixture of all sounds, from high to low.

Listen carefully to hear if the cymbal holds its pitch. Do the highs disappear? Does the pitch drop? Does it waver? The pitch should be true and the highs should last.



2. CENTER CIRCLES - Tap the cymbal with the tip of the stick in concentric circles. The sound should be steady all around. Make sure that all beats are of the same intensity to achieve accurate testing results. If the pitch varies greatly within the concentric circle, this means that the cymbal has an uneven thickness and will have a distorted sound. This is often due to uneven hammering. Look to see if hammer marks are even.



3. ACROSS THE CYMBAL FACE - Tap the cymbal in straight lines across the face of the cymbal. It should have a smooth change of sound from high to low. If the pitch "jumps around" or is erratic (high low high low, etc.) the cymbal may not be tapered correctly.

4. LEVELING - Place the cymbal on a level stand and spin it. It should be level or very close to it. If the cymbal "dips" drastically on one side, that means that

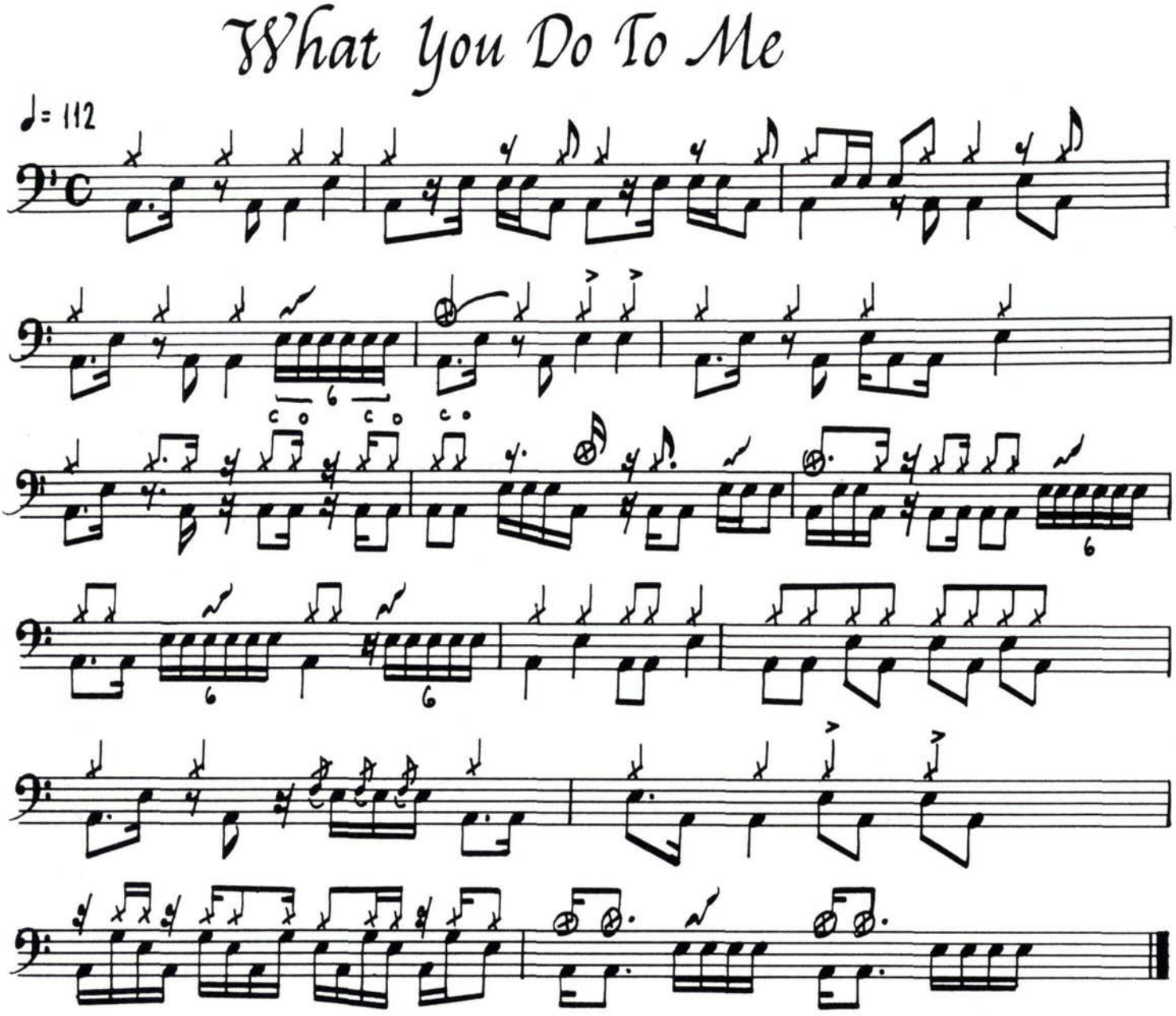
(continued on page 31)

DRUM SOLOIST

Tony Williams First Solo on WHAT YOU DO TO ME

Transcribed by SKIP SHAFFER

Skip Shaffer is currently the drummer with the *Airmen of Note*, U. S. Air Force Jazz Ensemble in Washington, D. C. He is very involved in transcribing the work of Tony Williams and Louie Bellson, and has also just completed his first book, *Practical 4-Way Exercises.*



COMPLETE PERCUSSIONIST

A curriculum for college-bound percussionists

by FRED A. WICKSTROM, JR.

It's no secret that the students who best succeed in college are the ones who arrive best prepared. The college-bound student of mathematics, English, or chemistry is guided accordingly through the high school curriculum. But the serious music student's course is often not so carefully plotted. The study of mathematics, English, the sciences, and humanities can form work habits which can be utilized in the study of harmony, counterpoint, and musicology. An added bonus for the well prepared entrant is that most colleges give advanced placement and credits through testing programs, so that credits in academic areas give the music student more time in college for the study of music. And advanced placement in music can speed a student's progress towards his performance and professional goals.

But these benefits are, or at least seem, as indirect as the benefits of compulsory music study to the talented young chemist. Apart from doing well in high school, how can a drummer-percussionist prepare specifically for a successful musical experience in college? In my opinion he must first understand what lies beyond college—the profession of music; be aware of the vast differences between schools of music and select the school which can best meet his own needs; and lastly, find out how to make the most of programs within a college or university.

My first recommendation is important because the music industry is a large, multifaceted business made up of many divergent parts, among them sales and merchandising, public school and studio teaching, recording technology, and actual performance. Although performers make up a small percentage of the total, a majority of successful people in all parts of the industry have been trained in performance.

Most music students arrive at a college or university with an intense desire to perform. Many have difficulty relating theoretical and historical studies of music to performance, and all have difficulty relating institutional goals of broad education to the study of music. Theoretical and historical studies do in the long run improve performance. Institutional goals of a broad undergraduate education in a variety of subjects do help balance an individual's life in a society of specialization. Both are likely to have great practical value to the graduate whose career in music is not that of a performing artist.

Many musicians involved with drumset playing get to a point where they spontaneously want to work with all elements of music. This involvement might best differentiate the drummer from the percussionist. College is an experience for a percussionist to enjoy and benefit from. For the musician totally immersed in drumset playing, college can be a horror, with well-meaning faculty trying to force feed melodic and harmonic concepts. I have found no college or university with a major in drumset performance, so the high school graduate who wants to concentrate in this will do best to seek private studio instruction, coupled with listening and performing in a large city. Such instruction can contribute far more than a college or university toward such an individual's goals.

The simplest advice for a percussionist planning on college is to work with a good teacher in the pre-college years. This advice is more easily given than followed, since it is hard to define such a teacher, to find him, or to determine in advance what materials might best be studied with him. In my opinion, he is one who has had some training from a recognized performer, teacher, or institution; has had some success as a performer; and whose former students have some reputation for performance. Perhaps meeting two of these three criteria would be sufficient. Hopefully this instruction will include some fundamental technique coupled with a study of notation and representative solo and ensemble literature for the instrument. A lack of instruction in a geographic area can be overcome by attendance at a music camp or workshop. These camps, many

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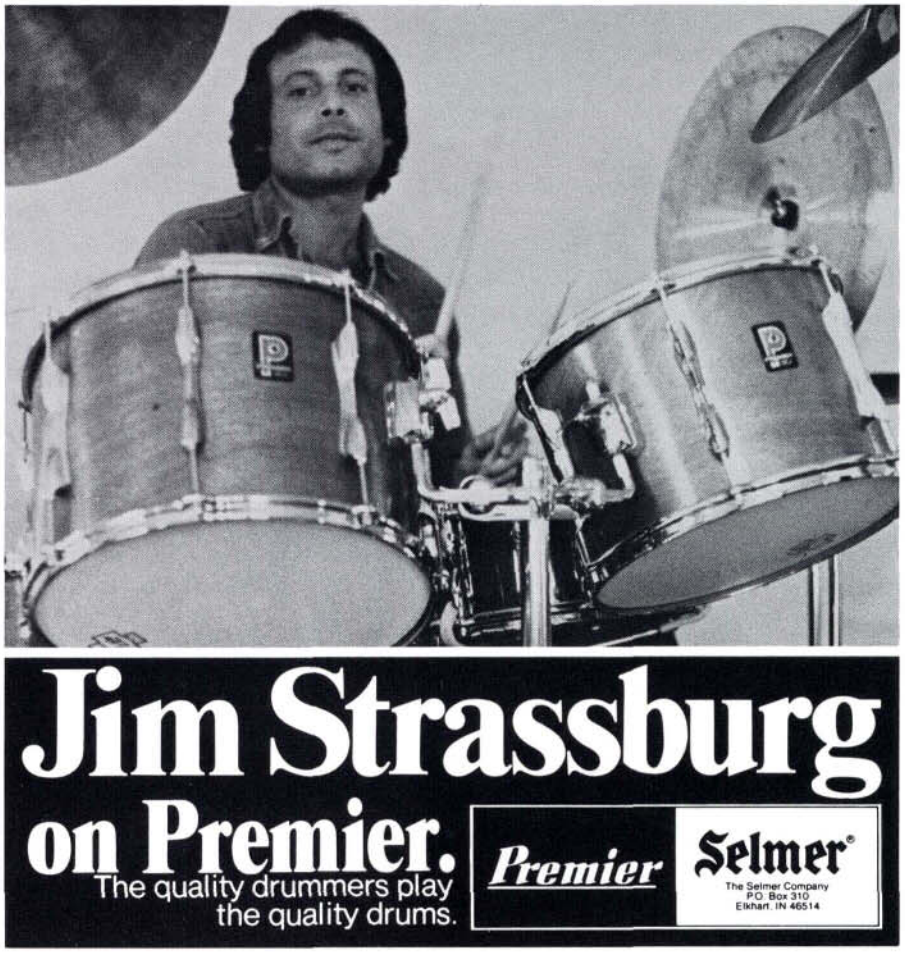

THE PRINTED PAGE

REVIEWERS: RAY WILSON - STUART BERGMAN - TOM DOYLE

THE SNARE DRUM ROLL
by Gary J. Olmslead
Published: Permus Publications
PO Box 02033, Columbus, Ohio 43202.

This book isn't thick - only twelve pages. It doesn't have overwhelming graphic appeal or a fancy cover - but don't be deceived. There's more valid information on the subject of the snare drum roll in this concise booklet than in some works four times its size.

Gary Olmstead has managed to clear up many of the inconsistencies of the rudimental roll forms and their vague presentations in so many beginners methods on the market. He has succeeded in putting together a concise, yet comprehensive guide which should be in the hands of anyone who's ever picked up a drumstick and attempted to understand the intricacies of the drum roll.

Covered in this compact text are: the advantages of the buzz roll for beginners; the importance and basic differences in the use of rhythmic bases; style - including the rarely mentioned matters of roll density, saturation and intensity; selecting a rhythmic base in relation to tempo, and the often misunderstood and debated subject of ending the untied roll.

All in all, the author has taken an area of percussion sorely in need of some precise clarification and some sort of a systemized approach, and done a superb job of it. Practical and informative, this easy to understand booklet is ideal for private teaching and just perfect for the non-percussion oriented school instrumental director. It's about time someone made sense out of this subject and put it all together between two covers.

TD

THE DIFFERENT DRUM BOOK
by John Connell
Published: John Connell, 92 Hollis Ave., Toronto, Ontario, Canada

Here we have a work for the studious jazz-rock drummer who's gotten his feet wet and is looking for more worlds to conquer.

The study material in *The Different Drum Book* is designed to increase freedom within even and odd-meters, develop hand and foot coordination and provide ideas for fills and solos. A greater degree of freedom is achieved by helping the reader to hear and feel phrases that before might have felt awkward or unnatural. By methodical practice of the more than 60 pages of material offered in 3/4, 4/4 and 5/4, the drummers sense of meter is subtly developed enabling him to play "across the meter" without losing the feeling for "one".

The book is well thought out, complete with numerous alternative ways of doing things. The author spells everything out nicely, including a warning to the reader to accept the book as a practice text only, and to avoid rushing out and playing the patterns at every opportunity. Connell stresses musicality throughout. Sound advice. Great addition to the library of those with extra practice time on their hands, and a desire for some fresh challenges.

RW

A PRACTICAL WORK -BOOK FOR THE MODERN DRUMMER
by Dick DiCenso
Published: R. DiCenso, 15 Kiley Drive, Randolph, Mass. 02368

Rudiments and Reading. How can the conscientious modern teacher present this material and effectively tie it into the basically drum-set oriented students study program, thereby reducing the risk of student disinterest?

Though certainly not the first attempt at this kind of thing, DiCenso's is one of the most comprehensive and ambitious books of this type. Amidst a moderately heavy emphasis on rudiments, the author continually presents a correlation between the standard rudimental stickings and a massive amount of practical jazz, rock, latin, commercial patterns, independence exercises plus solo and fill patterns. It is difficult to avoid contrived correlations in a work of this nature, yet DiCenso manages. He moves straight ahead and swiftly, firm in his belief that the approach will successfully "generate enthusiasm, interest, and a desire to learn because the contents are meaningful and ready to use.

Important also to point out that as a work book, the material is best presented as a side dish to any good primary method as opposed to the main course. All in all, an effective approach to a concept not very easily pulled off.

SB

THE PRACTICAL RHYTHMS
CASSETTE, VOLUME 1
by Ross Moy
Published: Ryan Publications,
856 Union Ave., Hillside, N. J. 07205

No question, cassette learning will continue to flourish as a very advantageous, contemporary learning concept. The *Practical Rhythms Cassette* from teacher Russ Moy is evidence that certain areas of drumming can also be presented in this exciting new manner.

The production - complete with narration - is a fast paced, up-dated learning tool presenting no less than 60 basic rhythms designed to help the drummer by allowing him to hear exactly how they should be played. A musical example is also offered in many cases. Intended for use as a guide to develop one's own concepts to playing rhythms, the tape takes in the standard jazz and rock patterns, a host of commercial dance rhythms including waltz, shuffle, ethnic and military patterns, and Latin American beats.

This author's only criticism is the unfortunate lack of a study book or manual to accompany the tape providing a notated version of the material in question. All rhythms are presented in finished form on the tape, including active four part coordination in most instances. Certainly a great deal for anyone to absorb by merely listening to a tape, or even the recommended teacher's demonstration, without some sort of study guide to assist during practice time.

The tape certainly succeeds however, in its attempt to give the listener an accurate picture of both the overall sound and the correct tempo of each rhythm presented. The concept is valid as a supplementary tool to private or group instruction, and one which we'll be seeing a lot more of in the years to come.

TD

MODERN DRUM SET TECHNIQUE - VOLUME 1
by Tracy Pitzen and Michael Keys
Published: Pitzen-Keys,
9145 Picture Ridge, Peoria, Ill. 61614

Collaborating authors Pitzen and Keys have produced what is basically a rock coordination book, from the angle of varying ride cymbal patterns. With so much material emphasizing left hand and bass drum patterns vs. an eighth note cymbal pulse, this book hammers home the fact that there's more going on here than meets the ear. Thus, a huge assortment of coordinative calisthenics - all very playable - are offered against ride cymbal patterns encompassing not only straight eighths, but quarter notes, shuffle, sixteenths and triplets as well.

The authors have also included sections on advanced beats with eighths, two measure patterns, a nice section emphasizing progressive hi-hat technique, and a variety of other miscellaneous concepts to broaden one's appreciation for the flexibility of the instrument. There's also a goodly amount of blank writing space left available for one to jot down his own inspirations, as they come.

MDST covers a lot of ground in an area which has become a rather complex matter. This could be a bit much for beginners, and only the most astute novice should attempt this without teacher's guiding hand. Matter of fact, even experienced players will discover a great deal to get into here and had better be prepared to spend some solid time with the more challenging sections. Definitely no pushover, and surely worth both time and investment.

RW

ROCK SOCKS
by Denny Kinne
Published: W. D. Kinne Publications
Staten Island, N. Y.

In the last several years, the hi-hat has become a very active part in drum set independence. Over the past decade we have seen the hi-hat emerge from its role of the two-four after beat into much more rhythmically complex combinations, thus adding another area of independence to modern drumming. *Rock Socks* by Denny Kinne was designed to help the drummer develop his hi-hat playing for rock drumming styles and to add to the players rhythmic creativeness through modern hi-hat independence. The player is guided through the intricacies of the new hi-hat techniques via the three distinct sections of the book. Part One trains the

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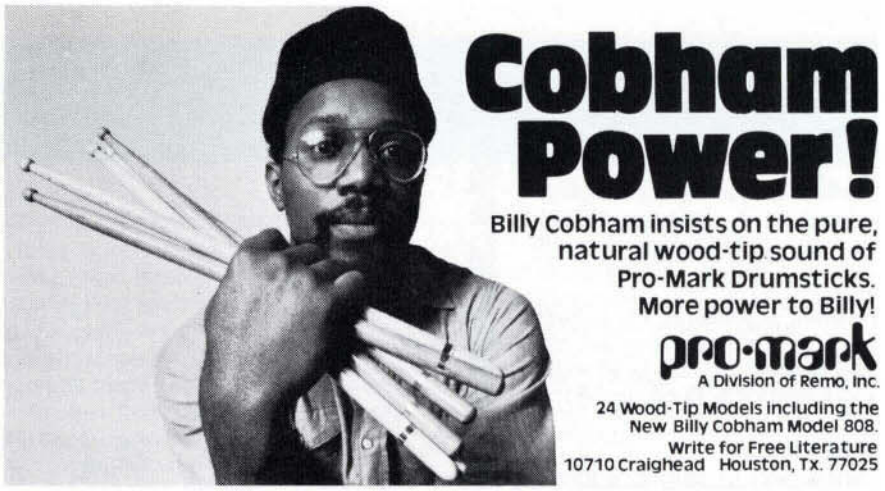

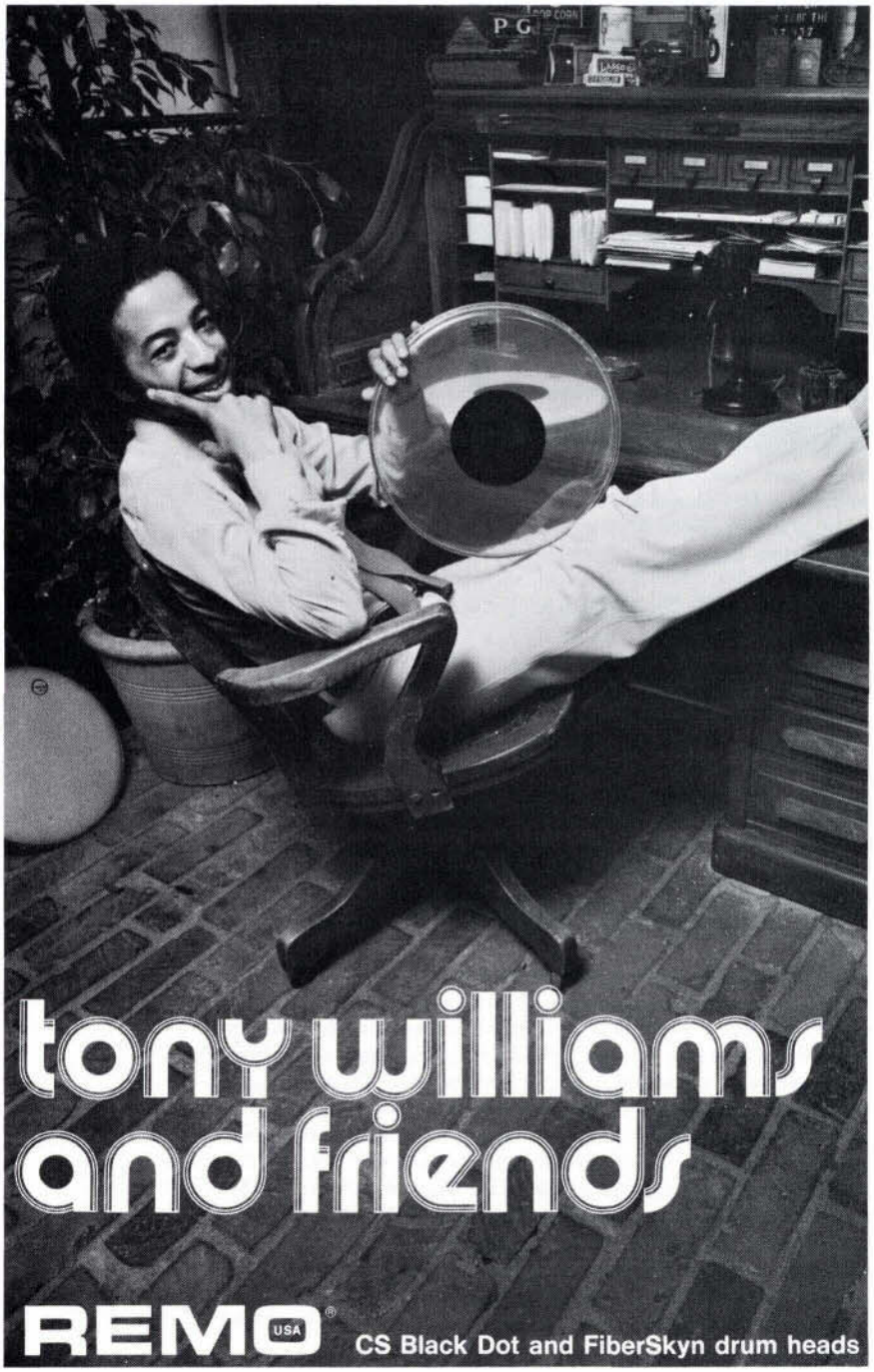

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RUDIMENTAL SYMPOSIUM

How to develop cleaner execution

by ALAN A. KINSKY

Execution is probably the primary concern of any drum corps drum line. Outlined here are some tips to aid in attaining a higher level of execution as well as exercises to develop stamina and facility in the drum line.

EQUIPMENT

Sticks are, of course, a primary concern. They should be balanced in terms of weight and length. Even though sticks are packed together in a plastic bag from the factory, they rarely match up weight wise. This is especially true of the heavier model sticks used for field work. Once sticks are balanced, each player can have his choice. Often, assistance is required (how much help is determined by the age and technique of the line) in matching sticks to drummer. Snare and tenor lines should have the same model number because of any ensemble parts that might be encountered in the show. A definite balance, in touch and sound intensity, is needed. In the event a tenor line uses mallets instead of snare sticks, McCormack makes a fine mallet with adjustable weights for balance. This adjustment feature would eliminate any balance problem.

The use of pads to aid in hearing each other is also another consideration. By eliminating the overtones of the drums, each individual's part comes out clearer (and so do mistakes). Remo pads are highly recommended. The feel is much like the actual drum, and mounting of these pads is no problem. The use of pads instead of actual drums for practice has other advantages. The sound level is reduced which helps in the location of practice. Since they aren't as loud, practice can go right up to contest time.

POSITIONING OF DRUMMERS TO GET A UNIFORM STYLE

The look as well as the sound is of utmost importance. Drummers of the same caliber should be positioned so that they are facing one another (snares face snares, tenors face tenors). Stick heights become uniform this way, so the chance of perfect execution is enhanced. Stick levels are the first signs of a well coached line. Rolls are cleaner sounding if they are attacked from the same height. The look is all important. The same effect could be achieved by having snares and tenors stand in front of a mirror. It should also be pointed out that snares and tenors should practice together only after they have practiced among themselves - cleaning up their own parts.

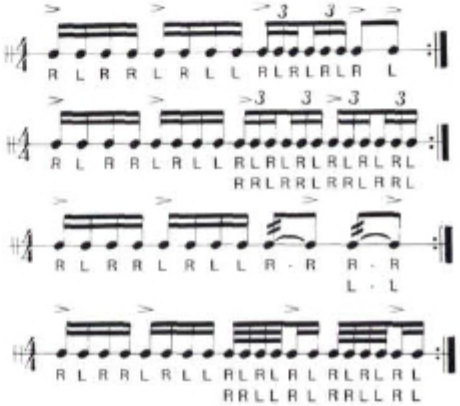
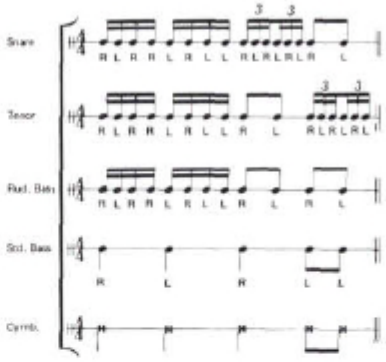
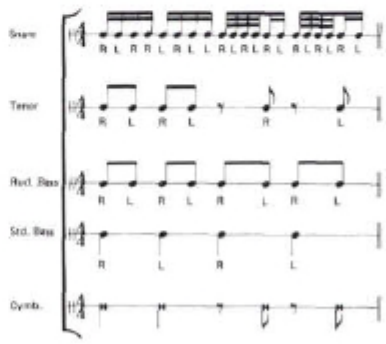
UNIFORM STICK AND HAND POSITIONING

Execution involves getting both appearance and sound uniform at all times. With this in mind, stick and hand positioning, while playing or resting, needs to be uniform. Stick positioning while not playing is important because the attack of a roll or any rudimental figure, usually determines if the part will be executed properly. Sticks should never touch the drum head while at rest. They should remain between one to one and a half inches from the drum head. This covers all possible dynamic ranges encountered in the show. A drummer could attack almost any rudiment from that height, with ease, and a reasonable amount of assurance that it will be clean. Hand positioning of course, is a primary concern. All the technique problems are well known and the causes are perhaps overstated in many drum books. In drum corps drumming, you are dealing with many individuals and different styles. Basically, if you get the drummers to face each other at practice, watch and listen to each other, many problems will solve themselves. Practicing at home in front of a mirror might also go a long way towards finding and correcting any problems.

WARM-UP EXERCISES

Many of the exercises included in the section also aid in achieving stamina and facility for the drum line. While I've written these exercises basically for snares and/or tenors, I have included two section exercises.

Exercises and ideas are no no substitute for just plain practice. How much you practice shows your determination and dedication. Private instruction is also essential. The basic problem of any drum line is attitude. The attitude of everyone involved must be good to insure proper execution.



COMPLETE PERCUSSIONIST

(continued from page 27)

run by major universities, often provide qualified instruction in many diverse areas of percussion.

Snare drum instruction, both rudimental and concert style, develops motor skills which can be transferred to all areas of percussion. It is valuable to have begun such study prior to college entrance. Most percussionists fail to realize or acknowledge that the piano is a percussion instrument. All music students study piano in college as a secondary instrument, so pre-college piano study is an excellent base for any instrumental music major. It is particularly valuable for the percussionist, since pitch relationships and harmony are often omitted from other percussion instruction. Piano skills are easily adapted to marimba, vibes, xylophone and bells. Pitch relationship learned through the study of piano can be helpful in tuning timpani. In addition, pre-college piano study can bring a student closer to his goals in arrangement, composition and jazz improvisation.

It is often said, "nothing helps performance like performance." Music is becoming more eclectic by the day. Symphonic performers are being asked to play drumset and improvise vibe parts over chord changes. Using expanded drumsets, rock and jazz drummers are articulating notated parts quite similar to avant-garde multiple percussion parts. The more a high school student participates in symphonic, jazz and marching band, the broader his theoretical experience, the better equipped he will be to handle the numerous demands of professional music.

Finally, the ability to listen to music critically is paramount for a performer. It is a skill easily practiced yet often neglected by young musicians. Live performances are most effective, of course, but much can also be learned by listening to records and by "opening your ears" to the vast array of musical sounds that accompany television programs—from quiz shows to "sit-coms" to police stories. In addition, some of the world's finest performers can be seen as well as heard on your television set. Watch the timpani players' hands. Observe the cymbal setup of the rock or jazz drum star. Learn from the best professionals in the business in the comfort of your own home.

My experiences and feelings are strong. A student who makes the most of those high school years will get the most out of college. A student who makes the most out of college will get the most out of life.

Reprinted from the *SELMER BANDWAGON, NO. 83,* copyright 1977, by permission of the Selmer Company, Elkhart, Indiana.

SHOP TALK

(continued from page 25)

side is heavier. It also means that the pitch will vary when using testing step number 2.

HI-HATS:

TEST FOR PROPER MATCHING - The key thing to remember is that matching does not mean duplicating the pitch. Instead, the best matched hi-hat cymbals must "blend" the sounds in a musical and harmonious way. To test this blend of sounds, place each hi-hat cymbal on an individual floor cymbal stand. Then, strike the edge with the shoulder of the stick. The sounds of each cymbal should blend and enhance the other. If the two cymbals are the same pitch (or very nearly the same pitch) much sound, volume and blend would be lost.

Next, place the cymbals on a hi-hat stand. With the two cymbals touching gently, play lightly with the tip of the drumstick. Again, listen for the blend of the cymbal sounds. The edges should not clang together erratically, even when played loudly. They should "sizzle" and combine into a full musical sound.

Proper matching of cymbals is critical to creating a full musical effect from your hi-hats.

TESTING THE "CHIP" SOUND - Play the hi-hat cymbals and listen for a definite and crisp "chip sound" without forcing or stomping on the hi-hat stand.

TESTING IN THE "CLOSED POSITION - The closed hi-hat sound, when played with the tip of the stick, should be dry and definite. It should not be "hollow" sounding or too low in pitch.

"OPENING AND CLOSING" PATTERNS - In order to effectively execute the combined "opening and closing" hi-hat patterns in today's music, the cymbals must respond quickly and easily.

DRUM BOOKS
by Denny Kinne

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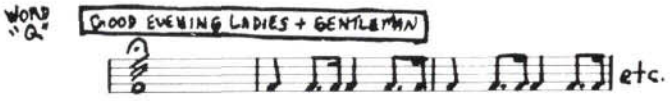
Leader: "There will he a word cue said by the actor on the stage ("Good evening ladies and gentlemen") then, I will give you the downbeat."

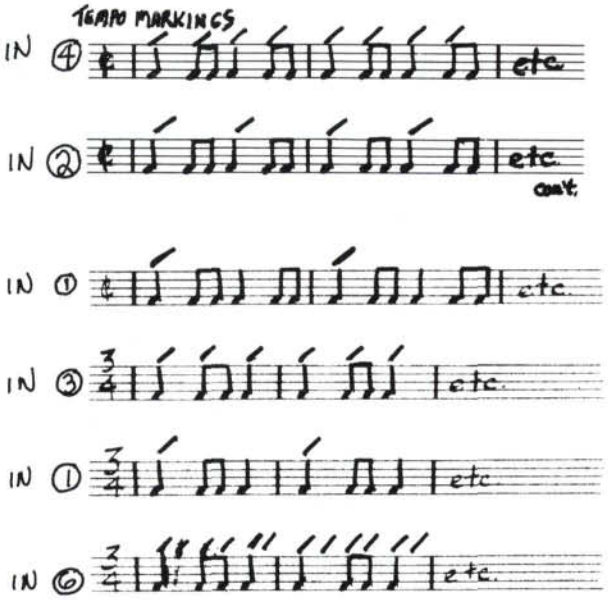


Always write "word 'Q'" then put the line in a box.

Leader: "Drummer, watch the actor on stage do a funny walk and catch his footsteps with the bass drum."

Always write site "Q" then put information in a box.

The biggest downfall of show drummers is that they forget what the tempo of the different sections is going to be. This often happens if there are twenty songs to be played and only a 'talk over' rehearsal.

Always use slash marks over measures to indicate to yourself what the pulse is going to be.

It is always important to know how the conductor is going to start a song. If the band is confused about this point, the first few measures could be a disaster, if not worse. Always mark the top left hand corner of the music with the proper information.

I hope this coding system will help you, as it has many successful musicians, who do this very specialized and rewarding type of work.

ppp

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INDUSTRY HAPPENINGS

A THIRD GENERATION LUDWIG JOINS LUDWIG INDUSTRIES

Marking the third Ludwig generation. Ludwig Industries announces that Bill Ludwig. HI has officially joined the company as Advertising Manager. At 21 years of age. many feel he already has 21 years of Ludwig experience behind him.

As might be expected. Bill, HI is an accomplished drummer. He has played in local rock groups. He also won 1st prize in the Illinois High School Associa-

tion Solo Competition for Timpani and Percussion Ensembles several years in a row.

Bill, III studied advertising and marketing at Northern Illinois University. For as long as he can remember, his summers have been spent working at Ludwig, learning the business.

When asked what he hopes to contribute most to Ludwig Industries, he said, "I think, most of all, I hope to bring a youth-oriented, in-touch approach to the company. I also plan to work much closer with our many endorsers, in all areas of percussion."

Buddy Rich's manager, Stanley Kaye recently planned a fantastic surprise birthday party for Buddy at Slates Restaurant in New York City. Buddy was celebrating his 60th birthday. Along with Sammy Davis, Jr., and Nancy Wilson, Buddy's wife and daughter, as well as all the boys in the band also attended. Sparky Lyle, pitcher with the New York Yankees stopped in and presented Buddy with a Yankees uniform.

Shown in photo, from left to right, Mr. Stanley Kay, Buddy and his wife.

MD's Editor Ron Spagnardi and Count Basie's Butch Miles spend an informal evening exchanging ideas at a recent MD staff night out held at New Jersey's popular Meadowbrook. Butch - along with being a powerhouse drummer - is also a very active member of MD's professional Advisory Board.

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(continued from page 29)

hi-hat toot for playing on 1,2,3 and 4 of every bar followed by a section which delves into odd hi-hat combinations. Part Three aptly covers hi-hat variations amidst more complex independence between snare drum and bass.

All in all, a most interesting study into the specialized area of modern hi-hat usage, and a must for anyone whose ever wondered just what's going on in the left foot department of that very special new breed of rock modernist.

DRUM MARKET

FOR SALE: "Percussion & drum methods & ensembles, song folios, piano & violin books - all new - 50% off. Write for free list. Better Percussion, 132 Pleasant Ave., Englewood, New Jersey 07631."

DRUM GOODIES! Recorded home-study drum courses, Rock, Conga, Unusual, hard-to-find percussion items. Catalog free. TIP, 9926 Haldeman, Suite 24A, Dept. MD-2, Philadelphia, Pa. 19115.

CHET DOBOE DRUM SCHOOL – *THE FUNK DRUMMING CORRESPONDENCE PROGRAM* – Get your drumming together by studying the styles of Cobham, Gadd, Mason, Purdie, Garribaldi, and More! Transcripts, records and cassettes will help you master the funk cliches! Author of forthcoming book on *Funk Drumming.* For free literature, write: **Chet Doboe Drum School, 51 Searing Street, Hempstead, New York 11550 (516) 483-8910.**

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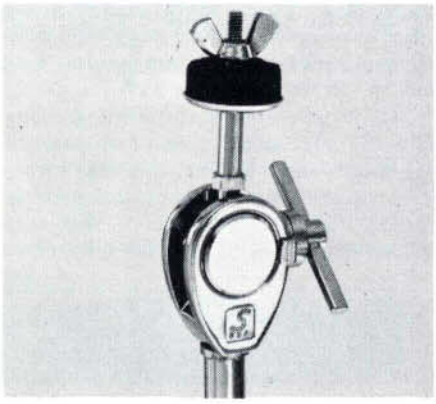
DRUMMERS – DRUM TEACHERS SUBSCRIBE TO DRUMCHARTS

DrumCharts Magazine publishes the drum music for selected top 40 songs so that the drum student can learn to read by playing along to the 45 r.p.m. records of these songs. 8 to 10 charts per issue plus exercises and articles.

Current issue. $3. Back issues $3.50 each. 1 year subscription of 4 issues – $10 ($12 outside U.S.) Send check or M.O. to DrumCharts Magazine 631 #D Shalimar Dr., Costa Mesa, Ca. 92627.

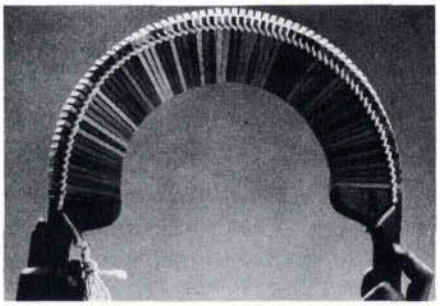
JUST DRUMS



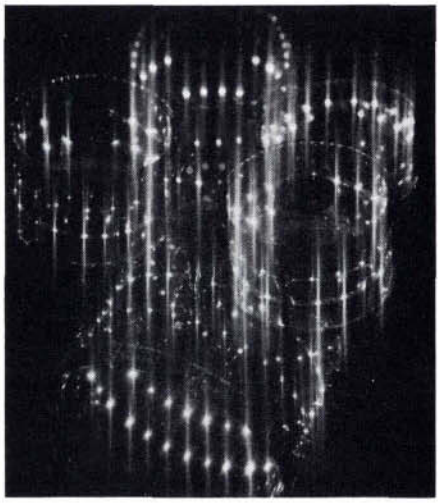
SLINGERLAND'S NEW CYMBAL TILTS feature a large handle on the oversize screw for full leverage. The Dynamo spike base gives a firm grip on the floor. The 1668 tilt and the 1669 boom tilt have a new positive grip knurler rotor, eliminating the necessity of matching teeth and giving a tighter grip than teeth. Once set, says Slingerland, it's practically impossible for the settings to slip. Further information is available from the Slingerland Drum Company, 6633 North Milwaukee Avenue, Niles, Illinois 60648.

Representing a totally new concept in drum design and sound projection, the new Warp II T.M. enables the player to smoothly move from high sounding conga down through the large floor tom on a single drum head. It features continuous warped head and produces an infinite number of intermediate tones. The warp head design produces a clear tone separation and tone change from the small end to the large end along the drum head. Excellent sound projection is made possible by the special sculptured lower section opening and canted head.

The Warp II fits over the bass drum and its floor position is similar to standard congas and floor Toms. The unit is 38" high and weighs 47 pounds and is constructed in both standard and custom order materials. It is available nationally through selected retail distributors.



THE "KOKIRIKO" FROM LATIN PERCUSSION is a Japanese percussion instrument consisting of small pieces of neatly cut wood laced together. The Kokiriko creates a variety of percussion effects which, according to Latin Percussion, the exclusive importer, are applicable to contemporary music. Further information is available from Latin Percussion, Inc., 454 Commercial Avenue, Palisades Park, New Jersey 07650, (201)947-8067.



LUDWIG'S NEW TIVOLI DRUMS FEATURE "SPACE-AGE LIGHTING"

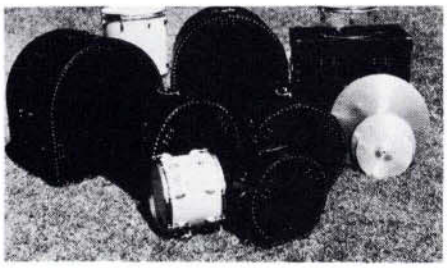
Ludwig Industries has introduced Tivoli® Drums, featuring built-in space-age lighting. The "lighting" is bands of tiny lights that sparkle through transparent, multi-colored Vistalite®.

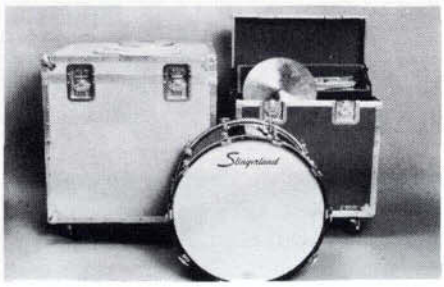
According to Ludwig's vice-president of marketing, Frank Baxpehler, "When we first introduced rainbow Vistalite drums, drummers across the country got very excited by its unique appearance. We think the new Tivoli Drums will add an electrifying new dimension to an already exciting look in stage performance outfits." Ludwig is supporting the introduction of Tivoli Drums with a full-color brochure and ads in musical and trade magazines.

The drums are available only in a three-band rainbow pattern A, in the Vistalite Big Beat Series, in color combinations of crystal clear, smoke, and transparent tints of blue, red, amber, yellow, and green.

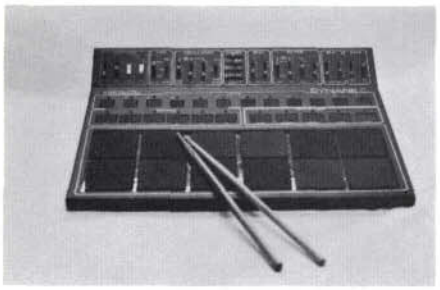
ROCK CONCERT DRUM SET

Gretsch has recently introduced its new Concert Rock outfit featuring two 14 in. x 24 in. bass drums, and 6 in., 8 in., 10 in., 12 in., 13 in., 14 in., 15 in., 16 in. concert tom-toms plus the 18 in. floor tom-tom and a 6 in. deep snare drum. The outfit incorporates Gretsch standards such as six-ply laminated wood shells, die-cast fully flanged hoops, self-aligning tensioning, patented snap-in key holder, and lightning snare throw-off. Gretsch drums are also available in six hand-rubbed wood finishes, eight pearl finishes, and two metal finishes.

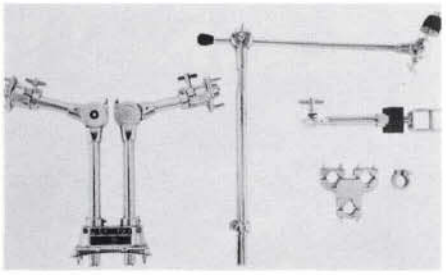




ANVIL CASES' line for percussion instruments is shown in top photo, while lower photo shows trap case with wheels which can handle cymbals as large as 26 inches in diameter. Anvil cases are built to ATA specifications (airline approved). Accessory cases can be custom designed. Further information on the entire Anvil product line is available from Anvil Cases, 2501 North Rosemead Boulevard, South El Monte, California 91733, (213) 686-1353 or (213) 575-8614.



SYNARE 2 PERCUSSION SYNTHESIZER - The all new SYNARE 2 is a melodically conceived instrument capable of producing xylophone, marimba, and all synthesizer and drum sounds. The unit has 12 playing pads that are digitally tuned to exact half-step intervals, or may be retuned to any pitches that are desired. A built-in DIGITAL SEQUENCER will store up to 125 pitches in any rhythm and recall them from memory at the tapping of a pad. SYNARE 2 has a 3 waveform LFO, 3 waveform oscillator with pulse width available from LFO or envelope, white and pink noise, 2 envelopes, and a VCF and VCA. Smaller pads on the unit allow the selection of pitches and the running of the sequencer as well as octave switching with the sticks; so the musician never has to stop playing. From the makers of the world's first drum synthesizer, the SYNARE 1 P.S. Write: STAR Instruments, Inc. P.O. Box 71, Stafford Springs, Ct. 06076.



PEARL "VARI-SET" SYSTEM

Pearl's reputation for innovation in hardware design was given a further boost recently with the introduction of its new double tom-tom holder - THE VARI-SET SYSTEM.

The new system offers the drummer more flexibility than ever before and the use of heavily chrome-plated die cast parts assures years of trouble free performance. The system includes a patented adapter with locks permitting instant recall of prior setups, as well as nearly unlimited add-on possibilities. The adapter can be added to cymbal stands or tom arms, and the two additional receivers in the adapter accept such accessories as a mini-boom cymbal holder, a double concert tom or timbale holder, or even additional tom arms!

For further information, write Norlin Music, Inc., 7373 N. Cicero Avenue, Lincolnwood, Illinois 60646.

BILLY COBHAM NOW PLAYS AND ENDORSES TAMA DRUMS

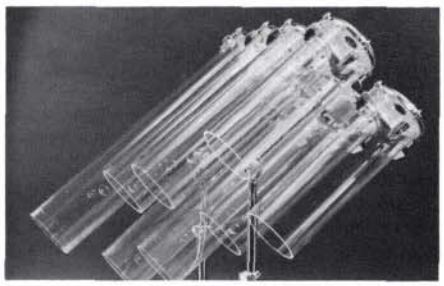
Cornwells Heights, Pa. - Billy Cobham a dynamic force in contemporary music for many years is now playing TAMA's Superstar series drums.

Billy gained international fame with his legendary contributions to the Mahavishnu Orchestra, and recently completed his latest album entitled "MAGIC" using TAMA drums and hardware exclusively.

In commenting about his TAMA set Cobham said, "Finally, there is a drum set which was built with the drummer in mind. The construction of both drums and hardware is a new industry standard."

Billy performs on the TAMA Superstar series drums which are constructed with multi-layered hard rock maple shells and TAMA titan stands which feature a patent pending non-slip nylon bushing.

TAMA will soon be offering to its dealers drum clinics which will feature this noted artist.



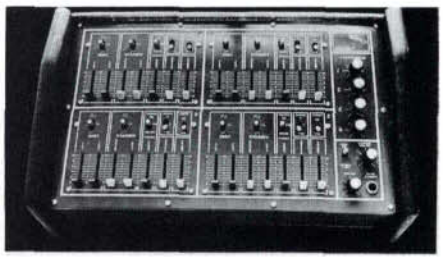
NEW "OCTOBAN" OCTAVE TUNED DRUMS FROM TAMA - A new set of octave tuned drums is now available from Tama Drums. The new drums, called "Octobans", are designed to be a compact addition to any drum set or percussion kit.

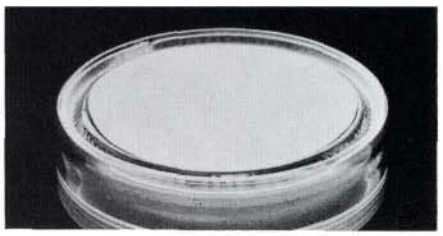
Rather than using different diameter shells to achieve different pitches, Tama Octobans feature the same head size with different shell depths. Because of this design feature, the complete Octoban set occupies about the same space as two conventional 16" toms.

The Octoban shells are made of special seamless cast acrylic, giving excellent strength and transparency. All the drums use 6" heads, and when they are all tuned to the same tension, they are a diatonic or "do-scale" octave. Diatonic melodies that fall within one octave can be played and harmonically related percussion textures can be created.

Tama Octobans are available in full 8-piece sets or in half sets of four. The Octoban set also includes special design Tama Titan stands.

The first three sets of Octobans to leave the Tama factory are currently in recording studios with Billy Cobham, the Steve Miller Band and Japanese percussionist Stomu Yamashita.





ELECTRONIC DRUMS FROM POLLARD INDUSTRIES - Pollard Industries, Inc. has developed an electronic drum that is already receiving unprecedented professional acceptance.

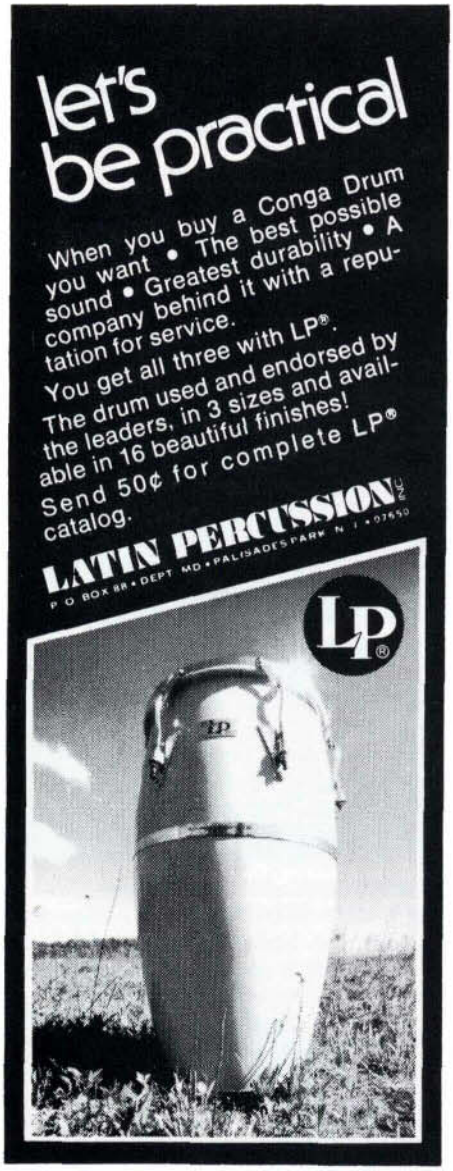
Not to be confused with conventional "percussion synthesizers", SYNDRUM is a drum which is electronic. Equipped with a control box or brain, the variable controls of Syndrum allow the drummer a maximum of tonal and effects versatility without sacrificing technique.

All of the possibilities of synthesized percussion are available to the player of Syndrum with the added benefit of dynamics. It is this concept that sets Syndrum apart and distinguishes it as a musical instrument for the drummer.

Syndrum is available singly or as a professional, studio set of four. An endless number of drums can be incorporated into the musician's system.

"What we're offering is a totally new approach to percussion", explains Joe Pollard, developer of Syndrum who is a well respected drummer himself. "Whether Syndrum is used alone or in combination with the drum set; as an effects generator or to duplicate (or tune) traditional drum sounds, Syndrum allows the drummer to totally exploit its possibilities."

For further information write: Pollard Industries, Inc., 9014 Lindblade Street, Culver Cty, Ca. 90230. Phone is: (213) 559-4253.



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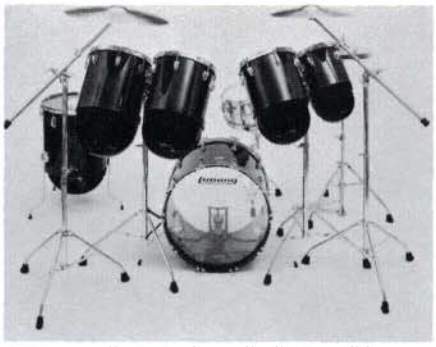


LUDWIG INTRODUCES THE SOUND PROJECTOR FOR DRUMS

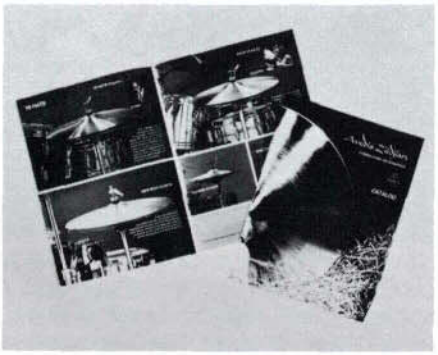
Chicago--Ludwig Industries has just introduced an ingenious new device for drums called the Sound Projector. It enables a drummer to increase playing volume by projecting sound more efficiently,withoutelectronicamplification.

A "Scoop-shaped" device, the Sound Projector is easily attached with mounting-tabs at the base of the drum shell, and can be mounted or removed in seconds. Once attached, the Sound Projector directs sound towards the audience, up and away from the floor. It literally increases volume through sound projection.

The Sound Projector does a lot more for a drum than project sound. It deepens the tone of a drum, producing a better basic sound, with less ring.

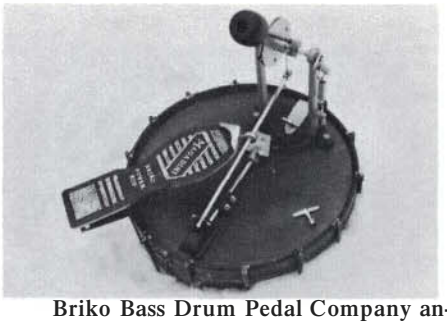
As all Ludwig products, the Sound Projector is designed to take a beating. It's made of a durable, yet lightweight, high impact material.

For more information about the Sound Projector, contact: Ludwig Industries, 1728 North Damen Avenue, Chicago, Illinois 60647.



AVEDIS ZILDJIAN CYMBAL AND ACCESSORIES CATALOG - This free twenty page, full color catalog displays a full range of cymbals. Pang, Swish, Flat Top, Crash and Ride cymbals are illustrated, along with a full range of versatile Hi-Hats. The Zildjian Story, the making of a cymbal and a wide range of accessories are only a few of the featured items.

For your copy, please write: The Avedis Zildjian Company, Post Office Box 198, Accord, Massachusetts 02018.



Briko Bass Drum Pedal Company announces the arrival of the revolutionary new Peter Magadini Power Rod* Bass Drum Pedal. This pedal is the result of three and a half years of research and design and functions with an entirely new leverage principle resulting in more power and/or speed.

The foot plate is attached to a rod that connects to a large adjustable disc that turns the beater shaft. The rod acts as a lever which increases the thrust of the stroke without exerting more foot pressure by the drummer. The leverage can be adjusted to the exact torque desired by the percussionist by simply adjusting the foot plate up or down the length of the rod and securing it in any desired position with a drum key.

Invented by a professional, the pedal offers several other futuristic features that sets this bass drum beater in a class all its own.

For literature write: BRIKO, P. O. Box 10279, Phoenix, Arizona U.S.A. 85064 - trademark

NEW TRIPLE CONGA STAND - Latin Percussion, Inc. has just introduced a Triple Conga Stand that was designed with the working professional in mind. It is made of heavy gauge structural steel and features a unique curved construction that places the drums at the most convenient playing location.

The standard version is for the right-handed drummer using one of each size of the Latin Percussion congas. A left-handed version is also available. Non-standard size arrangements are also available upon special request.

Legs are adjustable with positive locking holes and are chrome plated. The frame has a baked charcoal grey hammertone finish.

An accessory wheel set is also available.

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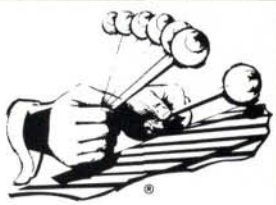

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LB No. 5	Jingle Stick

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ride on

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Mickey Roker — Playing with Dizzy Gillespie I use a 20" Medium Ride. I prefer medium pitched cymbals with a little spread so I can come under the horns.

Butch Miles — "I prefer a 20" Medium Ride Cymbal for these reasons ... it's powerful which is important with the Count Basie Orchestra and it gives me a nice crisp and clean tone."

Peter Erskine — I use a 22" Medium Ride Cymbal and find this size necessary for the Maynard Ferguson Band. It has a large bell with fantastic cutting power and just enough built up for a funky jazz sound.

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Ed Soph — "Playing with the Clark Terry Band I use two Ride cymbals: One 18" Mini Cup Heavy Ride for cutting power and one 20" Flat Top Ride (with no cup) for recording definition and for breaking up the rhythm."

Joey Kramer — Playing with Aerosmith I find the 22" Medium Heavy Ride to be a perfect all-round ride cymbal for our group. It's quick and has a great bell tone.

Shelly Manne — I'm pleased with the response of my 20" Mini Cup Ride cymbal. It doesn't build up too much for recording. It also has a nice high pitched tone that speaks clearly.

AVEDIS ZILDJIAN COMPANY P.O. Box 198 Accord, MA 02018